

THE NEW YORK DRAMATIC MIRROR

Vol. XXVIII, No. 718.

NEW YORK: SATURDAY, OCTOBER 8, 1892.

PRICE TEN CENTS.



MRS. LESLIE CARTER.

AT THE THEATRES.

Palmer's—The Masked Ball.

Farical comedy by Alexander Blinn and Albert Carr, adapted by Clyde Fitch. Produced Oct. 2.

Dr. Paul Blondet..... John Drew
Joseph Poulard, his partner..... Harry Harwood
Louis Martinot..... Harold Russell
Nonsieur Bergomat..... C. Leslie Allen
Casimir Blondet..... Frank E. Lamb
Suzanne Blondet..... Maude Adams
Madame Poulard..... Virginia Buchanan
Madame Bergomat..... Annie Adams
Rose..... Lillian Florence

Within hailing distance of Daly's, where he won and long enjoyed subordinate note as an actor—though under personal restrictions and a discipline so rigid as to become the stock subject of jest—John Drew on Monday night made his metropolitan debut in the finer orbit of a star.

Daly's was dark on this evening. In Palmer's was gathered perhaps the largest, most fashionable, and most distinguished audience of the season; and the flattering tribute of attendance upon the essay was supplemented by tokens of favor that no doubt satisfied Mr. Drew of the present if they did not infatuate him with the future.

In the pleasure of greeting a tried favorite, the audience even forgot the tireless yet tiresome series of advertisements that had preceded the event.

Much more of the approval was personal—Mr. Drew's associates sharing generously—than the play in which he was introduced could possibly evoke in a critical atmosphere.

The story of *The Masked Ball* has nothing to do with the title except by reference. Dr. Blondet, who is happily married, and not fairly out of the light of the honeymoon, is in domestic and business partnership with Poulard, an apothecary, whose patented nostrum for coughs his capital is floating to large profit. There descends upon the establishment Louis Martinot, a young man who greatly embarrasses matters. It appears that he was formerly a chum of Dr. Blondet, whom he had commissioned to woo in his name a girl who is now Dr. Blondet's wife. The doctor had fallen in love with and secured her for himself, meantime misrepresenting her and her parents to Martinot, then away in Canada.

Mrs. Blondet is preparing a costume for a masked ball upon Martinot's arrival, and the latter, to surprise his friend the doctor, disguises himself with a false nose at the moment his former flame enters, clad in her costume and masked. They do not recognize each other. Blondet endeavors by every pleasing means to induce Martinot to leave the house, fearful of a discovery, and is aided by his partner, the apothecary, whom he finally sends with his wife to the latter's mother. At her suggestion, she rebelling against her husband's strange humor in sending her away, Poulard takes the young wife to the ball.

Here Martinot meets her and everything is explained. The wife, intending to punish her husband for having told her former lover that she is fond of wine, returns home apparently in a state of inebriety. After farcical incidents a presumably happy conclusion is reached.

There is much less action in *The Masked Ball* than an enjoyable farce requires, and in the hands of a mediocre company it would fall flat indeed. Its best effects are enforced alone by the clever extravagance of its actors.

Mr. Drew, though somewhat disconcerted by the exuberant happiness of his welcome, illustrated in an admirable way the ability of a trained comedian to rise superior to an inadequate opportunity.

Mr. Harwood, whose happiest chance was taken as a bespeckled husband—Virginia Buchanan personating the termagant—fulfilled every humorous requirement of the part.

Harold Russell was an excellent foil to Mr. Drew in the role of Martinot.

A young actress new to so important an essay—Maude Adams—played the young wife with notable skill.

The minor parts were acceptably illustrated.

Columbus.—The Man from Boston.

John L. Sullivan, the deposed pugilistic champion, was greeted with clamorous approval by an enormous audience at the Columbus on Monday night, on his first appearance in this city in his new play, *The Man from Boston*. It is quite evident that there is a large number of persons that still regard him with something akin to idolatry.

The play is not worth serious attention. It serves to introduce Sullivan at intervals, the frequency of which would not, perhaps, satisfy any audience that might gather to see him. Whenever he appeared on Monday night all else was forgotten and all dramatic interest was lost to the intelligence of his applauders—except in one scene, in which he breaks out the villain with neatness and dispatch.

Sullivan first appears in a yachting suit, and is by no means ungraceful, awkward, or "hot" in carriage. He has evidently been in earnest in his stage study, and makes a much better attempt than even his warmest personal friends could have imagined.

But it is evident that even those who rush to see him on the stage do not yet take him to be in earnest in his dramatic effort. To a majority of them, probably, "the whole blooming show" is a masquerade preliminary to fresh pugilistic attempts and new battles for ring honors.

Nible's.—Mr. Potter of Texas.

The change of bill at Nible's brings to that house this week the stirring melodrama of Mr. Potter of Texas, which was very enthusiastically applauded last night by an audience, many of whom evidently had never before seen the play. It is well mounted and vigorously acted. Manager Comstock, of Nible's, and Managers McVicker and Robb, of Mr. Potter of Texas, are the first to commemorate the discovery of America. They will to-night (Tuesday) and to-morrow's mat-

inee and to-morrow night give souvenirs in the form of silver bon-bon boxes, each bearing a medallion head of Columbus and filled with confections.

Windsor.—Dr. Bill.

Dr. Bill attracted a fairly large audience to the Windsor on Monday night, and the house was in a happy uproar from beginning to end.

During the first act an exciting incident occurred that was not on the programme. The sparks from electric lights dropped upon the wings. The curtain was instantly lowered. Several persons made a rush for the doors, while the cooler heads called upon the audience to be seated. Excitement subsided when Manager Sammis stepped upon the stage and requested the orchestra to play.

The leading roles were in the competent hands of W. Miller Farnum and Celine Ellis. Miss Ellis was especially favored by the audience. Both Ernest Bartram and Eric Pollock were decidedly funny, and caused a good deal of the laughter. The others of the cast were well fitted to their respective parts.

Grand.—The Police Patrol.

A. V. Pearson's highly sensational, but withal highly amusing and interesting, melodrama, *The Police Patrol*, was played on Monday night at the Grand Opera House to a very large audience, who gave way to the most deafening demonstrations of delight.

There have been no changes in the cast since the play was introduced in New York. The piece was acted throughout with vigor. The acting, as well as the clever acrobatic feats of Charles S. Guyer as Splutters, was remarkably good. Harry F. Adams also as the dapper, Uncle Nic, was very comic. The part of Captain Hardy was well played by Charles Chappelle. Etelka Wardell played Lillian Barker well, and Amy Russell was very pleasing as Laura Joyce. Perhaps, however, the actors that most effectively "brought down the house" were the two beautiful white horses of the patrol wagon.

People's—The Wide, Wide World.
At the People's on Monday night *The Wide, Wide World*, a melodrama by Alexander McLean, opened for a week. The play has many popular features, and is well acted. Emma Bell and Albert Bruning play the leading parts. Among the scenic features are a view of the Foundling Asylum in Paris, with the Seine under moonlight in the distance, and the exterior of the Little Church Around the Corner in New York. A picture is also given of a dive in Hester Street, and in this scene clever specialties are introduced.

Tony Pastor's.—Variety.

San Devere always brings a good company with him to Tony Pastor's Theatre, where he himself is a prime favorite. He opened a week's engagement at this house on Monday night with his usual success. In his company are the Glimmeretti troupe of acrobats, six in number, from the London Alhambra; Mlle. Bertoto, who made her first appearance here, and who is a very clever change singer and dancer, creating a sensation by her serpentine dancing; May Wentworth, a popular singer; the Wood-Travelli trio, from the London Gaiety; Rowe and Brannen, grotesque comedians; the clever juvenile musicians, the Highleys; Harding and Ah Sid, in an original picture of a Chinese laundry; Littlefield, the polyphonist; Leonard and Moran, Irish comedians, and Devere himself in his latest songs.

Jacobs.—Out in the Streets.

N. S. Wood opened a week's engagement at this house on Monday night in the melodrama entitled *Out in the Streets*. It is a play of considerable merit, and its stirring scenes were much applauded by a large audience. N. S. Wood made a manly Harry Farley. F. A. Lyon as Abner Snaggs, a Yankee from Maine, was amusing, and Harry Dalton as Sydney Heaton made the most of the villainous character he portrayed. Blanche Maberly, an heiress, was charmingly played by Ida Lewis, and the rest of the cast was efficient. A word of praise must be bestowed on the scene representing the Grand Central depot.

Koster and Bial's.—Fanderville.

Amann varied his performance at Koster and Bial's on Monday night by personating James Gordon Bennett, Charles A. Dana, and Joseph Pulitzer with unexpected fidelity to the popular idea of their appearance. Marie Vancini introduced new songs, and won new approval. Frederick Solomon's burlesque of Robin Hood, Dorothy Denning's serpentine dance, the French opera bouffe *A Village Wedding*, and Wool and Sheppard, the comedians, filled out an enjoyable programme. Next Monday evening the Berats, eccentric duettists, from the Casino, Paris, will be introduced at this house. Their performance is said to be novel and clever.

At Other Houses.

There have been few comic opera companies in this city that have contained such an array of clever people as may be seen in *Puritania*, which has entered upon its third week at the Fifth Avenue Theatre. Pauline Hall herself was perhaps never so attractive as now, and she is admirably supported by Louise Beaudet, Harry MacDonough, Frederick Solomon, and Jacques Kruger, each of whom has a distinct following. *Puritania* contains some very pretty music, and, in accordance with Tim Minson's prediction, its melodies have already inspired the boy in the street, whose whistle always testifies to good things in comic opera.

There are indications that Squatter Sovereignty may run out the season at Harrigan's, although it is understood that before its revival Mr. Harrigan had made preparation for something else to succeed it. The fact is that Squatter Sovereignty is as popular as of yore, while it never was better acted. Manager Hanley announces that notable theatre

parties are now regularly to be seen at Harrigan's, indicating the remarkable interest that is being taken in the revival.

Mr. Wilkinson's Widows opened for a week at Hammerstein's Harlem Opera House on Monday night. The comedy is well acted, the company including Wilton Lackaye, Essie Tittel, Edith Kenward, George W. Leslie, Neil O'Brien, Edward Coleman, Hardie Kirkland, Mamie Johnston, and Annie Wood.

The Lost Paradise, well interpreted, is still successful at the Star.

The four hundredth-and-fiftieth performance of Wang was celebrated at the Broadway, on Monday night, by a large audience. The handsome souvenirs were miniature pier-glasses, backed by portraits in character of Hopper and all the principals.

A Fair Rebel is repeating its success of last season at the Fourteenth Street Theatre.

The Lilliputians are testing the capacity of the Union Square Theatre regularly. Their spectacular Candy, is one of the most amusing pieces ever seen in New York.

The new vaudiville and ballet show at the Casino is gaining in popularity.

This is the last week of *The Face in the Moonlight* at Proctor's. Mr. Mantell's work in the dual-role has steadily grown in popular esteem.

Evans and Hoey put a new humor into *The Parlor Match* at the Bijou, and they are continuing there prosperously.

Captain Lettarblair is still admirably acted at the Lyceum to large audiences.

Continues his mysterious sway at his own cosy theatre. There are several new and attractive features in the programme this week.

THE BROOKLYN THEATRES.

Grand.—Fanderville.

James O'Neill presented his new romantic melodrama, *Fanderville*, to an immense audience at the Grand Opera House last night. The story is laid in France during the reign of Louis XV., and it affords painter and costume opportunity for a series of brilliant pictures of court life at Versailles, interspersed with glimpses of the dark side of life at the time when monarch and satellites were sowing the seeds of the Revolution. *Fanderville* is not an historical play, although several real personages—such as Louis, Pompadour, and the Duc de Choiseul—are introduced in it. The plot is pure fiction, having no basis in fact. The situations are devised with a view to theatrical effect, and the atmosphere is similar to the French romantic melodramas of the school of which Dumas was the great exemplar. The treatment of the theme, however, exhibits certain modifications of the Gallic model in keeping with the characteristics of contemporary ideas of dramatic construction. The piece is marked by that frank objectivity which is the *sine qua non* of melodrama. In the title-role, Mr. O'Neill is seen to great advantage. He is picturesque, handsome, forceful, and his delivery is marked by that fine enunciation and that melodious quality of voice that, blended with his many other superior qualifications, make him *facile princeps* among the romantic actors of the American stage. His company contains excellent material. Howard Gould as Rescard, W. H. Pascoe as the King, Florence Brandon as Helene, and Kate Fletcher as Hulotte all lend the star efficient support. The costumes are superb, the scenery effective, and the incidental music appropriately descriptive. Whatever may be the value of *Fanderville* critically considered, there is no doubt of its value as a drawing card. The performance was followed last night with breathless interest, interrupted only by tumultuous applause.

Amphion.—The Family Circle.

Bisson's comedy *The Family Circle*, adapted by Sydney Rosenfeld, which was so successful in Boston last Spring, was seen at the Amphion Academy on Monday night. The play went well in the hands of Frank Burbeck, Thomas Burns, W. H. Thompson, Kate Meek, Nanette Comstock, Lena Merivale, and Kate Mayhew. It was preceded by the one-act dramatization of Dickens' tale of "The Holly Tree Inn," under the name of Young Love's Dream, seen at the Union Square Theatre some months ago, with Wallie Eddinger and Ethel Black as the little lovers. Lottie Collins was also a feature, she appearing between the acts of *The Family Circle*. The house was crowded.

Park.—A Trip to Chinatown.

A Trip to Chinatown was presented in this city last evening for the second time at the Park Theatre. The clever performers included Burt Haverly, Patrice, Minnie Kenwood, Harry Gilfoil, Grace Kensington, and Ben Singer.

Columbia.—Primrose and West.

Primrose and West's Minstrels made their first appearance this season in Brooklyn, last night, at this theatre, and introduced many new features in a very enjoyable performance. The new Mikado first act was especially amusing. Albuschi and Masand and Musical Dale are among the specialists. The house was large. The Lost Paradise next week.

Star.—The Fire Patrol.

The Fire Patrol was given last night before a crowded house with realistic effects, including a patrol wagon and horses. John L. Sullivan will appear next week in *The Man From Boston*.

Bedford Avenue.—Arcadia.

Corinne, with her clever company of balletsques, appeared in *Arcadia* last night. The production was a diversified one, the scenery attractive and the music good. Corinne has lost none of her captivating ways, and her singing was a feature. Barry

and Fay in McKenna's *Flirtation* the coming week.

Novelty.—A Jolly Surprise.

The attraction last evening at the Novelty was *A Jolly Surprise*, in which Fanny Rice was the star. The play was well received by a large audience.

Lee Avenue.—The White Squadron.

The White Squadron won enthusiastic plaudits at the Lee Avenue Academy on Monday night. Robert Hilliard, Oscar Eagle, and William Harcourt were individually honored. La Belle Marie next week.

Lycium.—The Rambler from Clare.

The Rambler from Clare was the title of the romantic Irish drama produced last night. It was highly interesting, and well patronized.

COLES.

FRANK DAVIS telegraphed from Baltimore on Monday night that *The Indian Hero* played there to standing room only, and the largest business of the season.

At Hammerstein's Columbus Theatre last week, where *The Silver King* packed the house at every performance, the S. R. O. sign was displayed for the first time this season. Mr. Hammerstein, on seeing it, stopped short, removed his silk hat very formally, made a profound bow before the honored emblem, and then, with a smile of perfect content, entered his box, where with his family he sat through the entire performance.

NEW ENGLAND papers are bestowing great praise on Lulu Klein for her performance in Annie Pixley's new play, *Miss Mythe of Duluth*. She has evidently made a hit.

AMONG the host of noted professionals who will appear at the Columbian entertainment of the Five A's in the Star Theatre on Sunday evening will be William Hoey, Harry Connor, Pauline Hall, Louise Beaudet, Harry Pepper, and Fred Solomon.

ELAINE GRAY, an English prima donna, late of D'Oyley Carte's opera company, and La Scala, Milan, has made a decided hit during the short time she has been in America. She was engaged for the Summer season at New Orleans, and on her arrival scored a brilliant success, in a large repertoire. She was engaged by Arthur Rehan for the singing part in *The Foresters*, but was released from the engagement in order to accept another offer which she has resigned. Miss Gray is young, has a phenomenal soprano voice of fine quality, and a brilliant career is predicted for her in this country.

THERE is a great deal of dancing in Miss Helyett, and in fact a great variety of it. One of the most effective dancers in that performance last season was Rose Newham. Miss Newham had been engaged this season for the Marie Gurney Opera company, but was unable to fulfil her engagement because of illness. David Belasco has therefore re-engaged her for Miss Helyett, in which she was so successful as La Stella, and she will rejoin the company at the Hollis Street Theatre in Boston.

GUSTAV AMBERG is no longer manager of Amberg's Theatre which is in the control of Von Raven and Mansfield. It is thought, however, that Mr. Amberg will shortly make an arrangement with the representatives of the theatre's creditors whereby he will be reinstated in his former position.

THE new Schiller Theatre in Chicago was opened auspiciously last Saturday night with a German bill.

It is cabled from London that Patti's agents deny the report that it is her intention to bid farewell to her dear public. They have booked her for concerts as far ahead as 1904. We thought so.

J. E. TENNYSON, manager of the Opera House, Lynchburg, Va., was drowned while duck shooting on the James River on Sept. 27. Mr. Tennyson leaves a widow and two children.

R. A. ROBERTS has been engaged to stage Rory O'Moore at Nible's Garden.

MATTERS OF FACT.

Gus Hill's enterprise, advertised in another column, has been playing to very large business in this city and vicinity. Mr. Hill, whose club-swinging is unrivaled, is alone a tower of strength, but he has surrounded himself this season with a strong aggregation of specialty talent.

The melodrama, *The Dark Side of a Great City*, goes out under the management of Frederic Klages. The enterprise is under favorable auspices, and the guarantee of new scenery, new paper, and sensational mechanical effects, including a pile-driving machine in full action, assures a notable production. Open time may be sent to Mr. Klages.

Brinkley Brothers, with *Our Goblins*, will take the road this season thoroughly re-organized. New scenery and printing have been furnished, and the company includes Mrs. George S. Knight, Gus Bruno, Oscar Girard, and others equally well known. So many novelties will be introduced that *Our Goblins* will be practically a new piece.

The Academy of Music at East Stroudsburg, Pa., is being refitted this month. New scenery and curtains are being put in; the old opera chairs removed and the latest pattern substituted, and the floor pitch improved. Manager J. H. Shotwell has good time open toward the end of this month and during the month of November.

Isabelle Evesson has returned from the country, and is ready for offers in leading comedy parts. She prefers a city engagement.

St. Louis, Sept. 7, 1902.

To whom it may concern—Fangers of a Great City opened to-day to \$4,600 is play made a great hit.

I. H. HAVES,
Manager Havlin's Theatre.

A WHITTY CAUSE.

Last week *The Mirror* published an account of the circumstances in which the veteran John Ellsler finds himself on the eve of his seventieth birthday. He is without means and without an engagement, and in view of his advanced age it is probable that his long and distinguished career as an actor and manager is at an end.

From Colonel William E. Sinn we have received the following letter:

NEW PARK THEATRE,
BROOKLYN, Sept. 29, 1892.

To the Editor of the *Dramatic Mirror*:
DEAR SIR.—I read from an editorial paragraph in this week's issue that Mr. John Ellsler, one of the oldest managers now living, is in straitened circumstances on the approach of his seventieth birthday. Let *The Mirror* open a subscription column for those who wish to subscribe to give Uncle John a substantial birthday present.

Enclosed you will find our cheque for one hundred dollars (\$100) as a starter.

Mr. Ellsler has been one of the most liberal managers in his time that we have ever had, and as you say in your article, there are many important dramatic people, stars and others, who are indebted to him for their start in the profession. Besides, numerous stars, old and young, and combinations, during the management of his theatres in Pittsburgh and Cleveland, have received large sums of money from him.

Let them now show their appreciation by giving "Uncle John" a rousing birthday present on his seventieth birthday, and be the means of showing Mr. Ellsler the number of friends he has in the profession, each of whom, I am sure, wishes as heartily as I do for his future happiness and prosperity.

WILLIAM E. SINN,
for William E. and W. L. Sinn.

Colonel Sinn's letter is timely, and the sentiment conveyed in it will no doubt find quick response from the many professionals who have cause to remember "Uncle John" Ellsler with gratitude and affection.

The Mirror, with this letter and its enclosure hereby starts a fund for Mr. Ellsler's relief. All contributions will be promptly acknowledged, and sent to the custodian of the fund in Cleveland, Ohio.

J. K. STRASSBURGER'S PROJECT.

It was announced sometime ago that Manager J. K. Strassburger would not produce *The Boomaladdy*, as he had extensively advertised to do, owing to a disagreement and that he intended to have his ideas of a military musical comedy put into form by a dramatic author. He has engaged Henry White, dramatic critic of the *Brooklyn Times*, to write such a piece, and it will be produced in December. It will be called *A Day in Camp*, and will have a strong cast, picturesque scenery, and striking costumes. The martial music has been specially written by Professor John Philip Sousa, formerly director of the famous United States Marine Band, and Professor E. M. Steinhauser, of the Omaha Military Band.

CORINNE'S BIG BUSINESS.

Acadia is Corinne's best burlesque, and the wisdom of its revival by Mrs. Jennie Kimball was demonstrated by the immense business it did last week in Philadelphia. While the other combination theatres played to light receipts, Corinne in Acadia crowded the house nightly. Her mandolin performance, her sword dance, and her singing were applauded to the echo, and during the week she received many handsome floral gifts. The liberality and the ability of the management in catering to public appreciation are meeting with their deserved pecuniary reward.

THEY STAND BY HER.

Every actor in the 12 P. M. company seems to have sided with Jennie Veamans in the reasons that led to her withdrawal from her place at the head of that organization. They voluntarily wrote her a letter last Friday in which they said: "We, the undersigned members of the 12 P. M. company regret exceedingly that you were obliged to resign from the company. In justice to yourself and the high position you hold on the stage, you certainly could not remain as affairs were going. Both as an artist and a lady you have our sincere admiration and we are always ready to join a company of yours at any time." The letter bears the signatures of Adele Reno, May Whittemore, Helen Monroe, Belle Leverde, William Blaisdel, W. S. K. Mack, Ned Monroe, Richard Hunt, and J. F. Hays.

YE EARLIE TROUBLE.

Ye Earlie Trouble, Henry Guy Carleton's romantic drama of the American Revolution, will be first produced in this city at Proctor's Theatre next Monday evening. Walter Sanford and Frank G. Cotter have assumed its management, and the prospect is now first-class. The play will be interpreted by an unusually strong company, among them being Joseph Haworth, W. F. Owens, R. F. McClannin, Harry Woodruff, John E. Ince, Theodore Roberts, Charles Dade, Mary Shaw, Jane Stuart, Oliver Oliver, Mrs. Mary Barker, and Mrs. F. A. Tannehill. The engagement is for four weeks.

THE LYCEUM COMPANY.

Daniel Frohman's Lyceum Theatre company concluded on Saturday the longest and most profitable engagement that they ever enjoyed in Chicago. The repertoire consisted of their new plays, *Lady Bountiful*, *Squire Kate*, and *The Grey Mare*, as well as revivals of *The Charity Ball*, and *The Wife*. The company will hereafter make two annual visits to Chicago. The date of their return to the Lyceum for the Winter is Nov. 14, when they will revive for a few preliminary weeks *The Grey Mare* and *White Roses*.

A NEW THEATRE OPENED.

The Middlesex, the new and handsome theatre in Middletown, Conn., was opened on Saturday evening by Joseph Jefferson in *Rip Van Winkle*. The audience was large and enthusiastic. The season in Middletown starts auspiciously.

THE PHILADELPHIA "COMBINE."

The theatre managers in Philadelphia who combined to punish certain newspapers for telling the truth about the unsafety of their houses, after the Central Theatre horror, have apparently had nothing but toil and trouble ever since their unholy alliance.

The "combine" was entered into under an agreement that the manager who should violate its terms should forfeit to his fellow-contractors a penalty of \$5,000. From recent indications it is evident that several of the managers have repeatedly wished that the penalty were much smaller.

According to the original agreement, advertisements were withdrawn from all the Philadelphia newspapers except the *Press*, the *Times*, the *Record*, the *Ledger*, and the *Evening Telegraph*.

But it was very soon realized by the managers that this plan, although it attracted them in theory, was by no means practical. After continued ill-fortune and several discussions, they agreed to lift the ban from the *Inquirer*, the *Bulletin*, the *Call*, the *News*, the *Star*, the *Herald*, the *Sunday World*, the *Sunday Dispatch*, the *Sunday Transcript*, and the *Daily German Democrat*, ten papers that they had originally declared they never would patronize again.

This left but two papers, the daily *Item* and *Taggart's Times* (Sunday), on the black-list of the managers. But that there is still discomfort in store for the "combine" is shown by a declaration by the *Item*, which it proposes to follow to the law, that a card of the managers explaining this amendment of their plan, was a forgery.

The *Item* claims that several of the managers whose names were attached to it never signed it, and that their names were put to it without their knowledge or consent. And the *Item* offers a reward of \$500 for the arrest and conviction of the person or persons who thus forged the names of these non-acting managers.

The troubles of Managers Nixon and Zimmerman, of the "combine," were manifold last week. They declared to Mrs. Jennie Kimball, the manager of Corinne, before her arrival in Philadelphia to fill a week's engagement, that they would cancel their contract with her if she should advertise in the black-listed papers. She defied them by telegraph, and on her arrival advertised in the taboos papers. Then Manager Nixon sought an internal warfare by refusing admission to representatives of the papers who went to the theatre as Mrs. Kimball's guests. Agent Patee, for Mrs. Kimball, purchased seats for the persons invited by her after their passes were refused by Manager Nixon, and retaliated upon the latter by objecting to the passes he had issued, and compelling him in turn to buy tickets for his friends at the box-office.

Manager J. M. Hill, of *The Fencing Master*, who plays at the Park Theatre, which is in the "combine," this week, declares his purpose to also ignore the fiat of the combined managers, and to advertise in all the papers.

It is quite evident that as fast as traveling managers with ideas of their own visit Philadelphia, new problems will confront the combined proprietors of theatres in that city.

POSTPONED UNTIL THURSDAY.

The appeal of Messrs. Stein and Severance from Judge Beach's decision in the recent application to compel the Mayor to act upon the cases in which children applied for licenses to sing and dance, as provided by the Stein amendment to the Penal Code, was to have been heard by the General Term of the Supreme Court yesterday. The appellants were ready to proceed, but the case was postponed until Thursday, when Messrs. Stein and Severance will do their utmost to secure a vindication of the law. Should the General Term decide adversely the case will be carried to the Court of Appeals.

The postponement yesterday was made after a technical objection by Gerry that the papers in the Stevens case were defective, not having been certified by the clerk. This was entirely unnecessary on Gerry's part. On the argument, it will be urged by the appellants that Judge Beach overlooked the well-settled rule of legislative intent, and that he erred in refusing to take judicial notice of the history of the law, as well as in overlooking other apparent considerations. Assemblyman Stein and Lawyer Severance will keep up a vigorous fight to the end.

MANAGER PROCTOR'S VIEWS.

The new departure at Proctor's Theatre on Twenty-third Street, has created much discussion. To a *Mirror* representative Mr. Proctor said yesterday:

"Our Twenty-third Street Theatre has been for the most part exclusively devoted to original and successful productions."

"Maintaining a theatre that only admits attractions for extended runs is fraught with much risk. No manager can hope for success in every new departure, and, probably, the most direct cause for our change of policy is the fact that new plays are becoming more scarce every year, and since there are already so many successful plays whose managers desire to obtain time with us, we feel that the surer way of guaranteeing a paying business throughout a season is by admitting recognized stars and attractions for a week's engagement. The very slight changes in prices are so moderate that the theatre remains a first-class one. We can and will play combinations, and star attractions, which are seen on Broadway and under this arrangement we can easily compete with the regular Broadway theatres. We shall not, however, be prevented by the new policy from making original productions. We probably shall attempt new plays at frequent intervals, but the greater part of the time will be devoted to one-week engagements for recognized successes."

"It is gratifying to know that the announce-

ment *The Mirror* made last week has resulted in our receiving scores of applications for time, and we feel exceedingly confident that, since we intend to select our attractions with so much care, our regular patrons will continue to attend our theatre, and will hail with delight the new departure."

MRS. LESLIE CARTER.

The Mirror prints on its first page this week an artistic picture of Mrs. Leslie Carter, who has won unusual attention throughout the country by her very clever work in Miss Helyett.

Mrs. Carter made her debut in 1890 in *The Ugly Duckling*, at the Broadway Theatre. She appeared during an extended tour in the same piece through the season of 1890-91. In November, 1891, she appeared in Miss Helyett, in which she is still playing with marked success.

In November, 1893, Mrs. Carter will appear as the heroine in David Belasco's new play, *Hearts of Maryland*, now writing. It is understood that this play will give her much greater scope than anything in which she has yet had a part. It is quite evident from her recent work that she will prove herself worthy of broader opportunity.

FRANK BUSH WILL STAR.

Frank Bush, the clever Hebrew mimic and comedian, will leave the vaudeville stage next season to venture in a new field. A Broadway manager has bought the American rights to a Hebrew farce-comedy called *Der Tockoff* (*The Retired Merchant*), which is also to have an English version, and will star Mr. Bush in it.

A BUSY DAY.

Max Zoellner is elated over the success of his new farcical entertainment, *A Busy Day*, in which Harry Crandall is the principal luminary. Last week the piece was given at the Academy of Music in Jersey City. It made a great hit and the receipts were very large. *A Busy Day* bids fair to take rank among the most profitable of the farcical attractions.

BUNNELL'S NEW HAVEN THEATRE.

Bunnell's New Grand Opera House at New Haven is one of the handsomest theatres in the country. It is thoroughly and beautifully equipped, and has a seating capacity of 2,200. It was opened on Monday evening, Sept. 26, and all available space was occupied by an audience that showed appreciation of Manager Bunnell's efforts to cater for the comfort and convenience of his patrons. The stage runs from side wall to side wall, and from curtain to back wall there is not a projection, or not an inch of unavailable space. The theatre is fitted with all modern improvements, and is lighted by electricity. There are twelve boxes handsomely draped with blue velvet, and with orange velvet curtains. The exits have been carefully planned. Manager Bunnell is receiving congratulations on all sides upon his possession of such a theatre.

TO RETIRE AFTER THIS SEASON.

Robert D. MacLean and Marie Prescott (Mrs. MacLean) will retire from the stage after this season. Their taste for domestic life has overruled ambition for continued success on the boards. They will retire to "Wild Goose Farm," Mr. MacLean's estate in Virginia, which embraces over 1,000 acres on the Potomac in Shenandoah Valley, where Mr. MacLean will devote himself to raising fine stock.

From the first Gerry and his agents have shown a disposition to advertise themselves by interfering with children on the stage. To pick up waifs in alleys, to rescue poor children from drunken and brutal parents, to place a protecting arm about childhood in the slums is a noble calling, but it can bring little notoriety to Gerry and his lieutenant, Stoking. When a child is found singing or dancing in a theatre and is snatched by the ruthless sluthounds, the newspapers make a note of the matter. Next to being called a "Comedienne" and running a yacht on arbitrary principles, this is the greatest pleasure that Gerry enjoys. — *The Morning Advertiser*.

G. W. LEDERER'S ENTERPRISES.

George P. Murphy, the Dutch comedian, originator of that peculiar style of dialect which has made him the model for many imitations, has entered into an arrangement with George W. Lederer to star in U and I. The part fits him like a glove, and the piece will be a splendid vehicle to introduce Mr. Murphy as a star. It has been conceded that he should have headed his own company long ago. Mr. Lederer has engaged the best company that has ever interpreted the piece. The tour will begin on Nov. 7, and will extend all over the United States, playing only leading theatres. Kittie Kirsale, who for a long time has been the leading soubrette of Donnelly and Girard's Natural Gas, will play a similar role in U and I, and Joseph Nealy, for six years a favorite in *The Little Tycoon* company, will essay the role of O'Donovan Innes.

George W. Lederer's Stock Comedians have made a great hit on the Pacific coast. Nothing but *Money*, the opening piece, was billed for one week only, but has been continued throughout the present week owing to its success. Next Monday night *Divorce Day* will be produced for the first time in San Francisco. This piece has already been tried successfully in Chicago, St. Louis, and Denver. The company is so well liked in San Francisco that Manager Stockwell, of Stockwell's Theatre, has extended the engagement a week, making four weeks in all. Mr. Lederer is now negotiating with a New York theatre for a run. Charles Dickson and the George W. Lederer company in Incog are meeting with tremendous success. The new curtain-raiser, *A Man About Town*, is talked about almost as much as Incog, and Charles Dickson has made a distinct hit in a character which is the complete antithesis of the one played in Incog.

GOSSIP OF THE TOWN.



Above is presented a splendid likeness of Cyril Tyler, the wonderful boy soprano, who appeared at a special matinee at Palmer's theatre last week and created a sensation. Master Tyler is unquestionably the most remarkable singer of his class that has been heard in this country. He not only possesses an extraordinary voice, but it is trained perfectly, and he sings and phrases with the skill and feeling that one looks for only in the cultured adult. He will tour this country under the direction of Edgar Strakosch, and will be supported by concert artists of eminence.

J. Mack is said to be making much out of his part of *Sailor Bill* in *The Shetland Lass*.

The Herald started a fund for a monument to P. S. Gilmore. Mrs. Gilmore and her daughter objected to the enterprise in a dignified way, and the project was abandoned.

The Kendals have produced *Belasco* and De Mille's play *The Wife*, in Manchester, England, with success.

Members of the Liliputian company have joined the Managers Rosenfeld in a subscription for the cholera sufferers at Hamburg. Nearly \$200 has been raised.

A service in memory of Gilmore was held Sunday evening in Brighton Chapel, Coney Island. The Rev. W. F. Sellick delivered an address, and there was special music in which a chorus of fifty voices participated.

LILLIE WEST, the dramatic and literary critic of the *Chicago Daily News*, known as "Amy Leslie," came to this city from Chicago last Thursday by the Erie road. She engaged a cab after reaching this side of the river, and as she got out of it at the entrance to the Brooklyn Bridge she discovered that she had left in it her satchel containing about \$80 and her credentials, with a watch and jewelry. She hailed the cabman, but he escaped. A detective found the fellow, however, and when confronted by his passenger he confessed to having taken the valuables. Mrs. West recovered them and refused to prosecute the driver.

"Broon, bullets, bucks and bronchos, powder, pistols and pampouses, dirks, desperadoes and daggers, rustlers, rangers and rifles, horses, heroes and half-breeds, cowboys, cut-throats and Chinamen, water, warriors, and women, squaws, stabbings and shootings, forts, firing, fights and furore are just a few features of Dr. Carver and Fred. Whitney's Wild West drama," says a Detroit contemporary.

THE HIS NIBS THE BARON company disbanded at Richmond, Va., on Sept. 24. It is said that the managers left the company at Pittsburgh owing the members two week's salary.

LAST week the 200th consecutive performance of *Niobe* was celebrated at the Strand Theatre, London. The successful comedy is likely to run the year out in the English metropolis.

ON Saturday there was no matinee of Captain Lettairblair at the Lyceum, owing to Virginia Harned's illness. After a wait, Mr. Sothern dismissed the audience. Miss Harned was able to play in the evening performance.

CAMILLE D'ARVILLE was announced to sing Bettina in *The Mascot*, which was to close the mixed bill with which Henry E. Dixey terminated his engagement at Palmer's on Saturday. Miss D'Arville did not come to the theatre, however, and the act was given without her.

LOUISE MONTAGUE closed her engagement with the Simbad company at the Garden Theatre last Thursday evening. After the performance she had some words with Teddy Peiper, the treasurer of the concern, and because he insisted on deducting \$3 from her salary, she threw him bodily out of her dressing-room.

FRED. S. ISHAM ASKS *THE MIRROR* TO correct a statement in last week's issue to the effect that the play *At the Carnival* was written by Eva Mountford and John M. Hickey. "This play," says Mr. Isham, "was written by Edward Weitzel and myself. Miss Mountford and Mr. Hickey have accepted the piece as our work." In explanation *THE MIRROR* has to say that the announcement of *At the Carnival* on which the assertion in question was based was couched in such language as to indicate that the star and her manager were its authors.

ST. LOUIS, Sept. 7, 1892.

To whom it may concern—Dangers of a Great City opened to-day to \$1,600.15; play made a great hit. J. H. HAVLIN, Manager Havlin's Theatre.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, 50¢; Half-page, 75¢. One page, \$1.00.

Professional cards, 5¢ per line for three months. Two-line "display" professional cards, 25¢ for three months; 5¢ for six months; 10¢ for one year.

Managers' Directory cards, 5¢ per line for three months. Reading notices (marked "N"), 50 cents per line. Advertisements received until 10:30 P. M. Monday. Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, \$2.50; six months, \$1.50; three months, \$1.00. Foreign a advance. Single copies, 10 cents. Foreign subscription, \$5.00 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Abingdon Street, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kluge and at Brantôme's, 27 Avenue de l'Opera. Advertisements and subscription notices sent to the Paris office of The Mirror, 44 Rue de Rennes. The Mirror is supplied by all News Companies. Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror. The Editor cannot undertake to return unsolicited manuscripts. Sent at the New York Post Office as Second Class Matter.

NEW YORK, - OCTOBER 8, 1902

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—WANG, 815 P. M.
 BLOU—A PARLOR MATCH, 8:15 P. M.
 CASINO—VAUDEVILLE AND BALLET, 8 P. M.
 FOURTEENTH STREET—A FAIR REEL, 8:15 P. M.
 GRAND OPERA HOUSE—THE POLICE PARADE, 8 P. M.
 HARRISMAN'S—SQUATTER SOVEREIGNTY, 8:15 P. M.
 HERRMANN'S—HERRMANN, 8:30 P. M.
 H. L. JACOBI—OUT IN THE STREET, 8:15 P. M.
 KOSTER AND HALL'S—VARIETY AND BURLESQUE.
 LYCEUM—E. H. SOTHERN, 8:15 P. M.
 NIBLO'S—POTTER OF TEXAS, 8 P. M.
 PALMER'S—THE MARRIED BALL, 8:15 P. M.
 PEOPLE'S—WIDE, WIDE WORLD, 8 P. M.
 PROCTOR'S—ROBERT WATTEL, 8:15 P. M.
 STAR—ED VAN WINKLE, 8:15 P. M.
 TONY PASTOR'S—VARIETY, 8 P. M.
 UNION SQUARE—THE LIGHTS, 8 P. M.

BROOKLYN.
 AMERICAN—FAMILY CIRCLE.
 COLUMBIA—MINSTRELS.
 GRAND OPERA HOUSE—FONTELEUE.
 LIFE AVENUE ACADEMY—THE WHITE SQUADRON.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above average and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

THE RECORD BROKEN.

THIS is not a season of the year, according to precedents, when extraordinary theatrical advertising should be expected, but THE MIRROR this week breaks all its records in this respect, as its advertising columns testify. In short, THE MIRROR is booming. It is needless to add, perhaps, that THE MIRROR's advertisements are as interesting as the reading matter in newspapers generally.

PERSONAL.

LEMOYNE.—Sarah Cowell Lemoine has been selected to deliver the Columbus dedication ode, written by Miss Monroe. This distinguished honor is worthily conferred, for there are few elocutionists of greater ability than Mrs. Lemoine.

FAUBENVOL.—Sergeant Charles N. Faubenvol, who had been trained by Colonel P. S. Gillmore to take his place on occasion as leader of his band, is now conducting that organization at the St. Louis Exposition.

DVOŘAK.—Antonin Dvorak, the eminent Bohemian composer, has arrived in this city. He will remain here three years, under contract to conduct the National Conservatory of Music. He will be formally welcomed at a concert and reception to be given at the Carnegie Music Hall on Oct. 21, when the new cantata that he has written in honor of the Columbian festival will be sung under his direction.

WACHTEL.—Theodor Wachtel, the veteran tenor, recently appeared in a benefit concert at Baden.

DE RESZKE.—Jean De Reszke's voice is impaired, and he has gone to Poland to recuperate.

POWERS.—James T. Powers seems to have found a successor to A Straight Tip in A Mad Bargain. It crowded the Hollis all last week in Boston. Powers is said to be very funny in Mr. McNally's piece.

BOURCHIER.—Arthur Bouchier, Mr. Daly's new English actor, will make his New York debut on Thursday night when Daly's opens with Little Miss Million, an adaptation from one of Blumenthal's pieces.

DUSE.—Eleanora Duse, the great Italian actress, is now in Vienna. Her engagement in New York during the Winter is likely to prove a veritable sensation, for Duse is said to be a genius of the first rank.

PAULTON.—Harry Paulton, one of the authors of Niobe, and at present playing the part of Peter Dunn in that comedy at the Strand Theatre, London, writes that he will probably visit this country next Spring. Mr. Paulton is particularly fond of "the States," and would like very much to make his permanent home here.

CUSHMAN.—Adelaide Cushman has resigned from James O'Neill's company, as the part of Madame de Pompadour did not offer scope for her abilities. Miss Cushman recognized the fact that she could not do herself justice in a heavy part, and for her first season in America she preferred to be seen in a comedy role, or in the leading role of a play of modern life. Her resignation took effect last week, Emma Forsyth succeeding her, and she has returned to New York to procure another engagement.

PATTEE.—Herbert Pattee has left town for a three weeks' sojourn at Buzzard's Bay.

SINN.—Colonel William E. Sinn emphatically denies the truth of the stories that have appeared in several daily papers concerning his domestic affairs. He states that they are false in every particular, and he is unable to account for their origin, unless it was due to malicious and unfounded gossip.

MARLOWE.—The unanimity with which the leading papers of Chicago praise the Juliet of Julia Marlowe must be exceedingly gratifying to that handsome and ambitious young actress. There are evidences that she has advanced notably in her art since her first appearance in this city.

DAVIS.—Having won his spurs in journalism and literature, Richard Harding Davis has taken to playwriting in connection with his other pursuits. Not long ago he wrote a one-act play, founded on one of his clever short stories, and E. H. Sothern has accepted it for production at an early date.

GERRY'S NINIONS.

Edgar Strakosch, manager of Cyril Tyler, the boy soprano, whose voice was tried before a special audience in Palmer's Theatre recently, made a formal application for a license for the boy's public appearance in this city to the Mayor, under the Stein law. At the trial in Palmer's Theatre, Agent Stocking, of the Gerry Society, assured Mr. Strakosch that no objection would be made to a series of regular appearances by the boy, and, confident of securing permission, Mr. Strakosch went to the headquarters of the Society to make sure of non-objection.

Here Mr. Strakosch saw Superintendent Jenkins, who refused the Society's permission. The refusal was made much more distasteful by the manner of Gerry's underlings, who seemed to delight in gratuitously offending.

"You people," said Superintendent Jenkins, referring contemptuously to the theatrical profession, "wanted a law. Well, you have got it. Now let us see what you will do under it." Or words to that effect.

It is a pity that some of the good people who support the Gerry Society in the belief that it is doing a good and conscientious work, and that its agents are but little below the angels, could not see just how they are imposed upon in the name of philanthropy by one man who uses the Society to enlarge his individual notoriety, and by others whose offensive impudence would not be tolerated a moment in any legitimate business.

Mr. Strakosch in Brooklyn was treated courteously by Superintendent Wilkins, of the Society in that city, and he was assured that no objection to Cyril Tyler's appearance there would be made. The boy will not appear in this city until the courts decide the cases now pending. His work is less exacting and laborious than that of the average boy choir-singer.

MODJESKA AS QUEEN KATHERINE.

Coun. Bozenta, Madame Modjeska's accomplished husband, gracefully and skilfully rolled the Mirror representative a cigarette and chatted of the coming season while the latter awaited the coming of that distinguished actress at their hotel yesterday.

"Our season will open at the Garden Theatre on October 10," he said, and will last four weeks. The new play for the season will be Henry VIII. But here comes Madame. She will tell you."

"No," said Modjeska, after the courtesies of introduction and in reply to a question, "we shall not give Henry VIII, a production in the theatrical sense of that word. I hate the word with that significance. We shall not attempt to rival the scenic splendors of Henry Irving, or seek to make scenery the leading feature of the play. What we wish to do is to give an intelligent interpretation of the lines of Shakespeare. There is so much now to be seen in a scenic way in otherwise frivolous amusements that it would be hopeless to try to compete. I am sure that in the way of scenery nothing more elaborate could be desired than is to be seen in The Black Crook, or in Sinbad. We could not rival their splendors if we would."

"In giving Henry VIII, we shall omit the

last act. It does not seem to relate to the main purpose of the play, in which interest appears to be centred on Katherine. But while we cut out this act, we shall speak the prologue and the epilogue, which are always ignored in presenting the play, and which I think give evidence of the prominence of Katherine in Shakespeare's intention.

"What do I think of the character of Katherine? I have never seen it played, but I think the character stands out plainly as that of a good, faithful woman, who may perhaps have spoken when it would have been better had she borne her sorrow and wrong in silence. Her character seems clearly outlined to me. It is a strong and noble one."

"We have been earnestly rehearsing the play. Otis Skinner will appear as Henry the Eighth, John Lane as Wolsey, Beaumont Smith as Buckingham, Ben Rogers as Gullford, Peyton Carter as Norfolk, Mr. DeCordova as Suffolk, Mr. Hazleton as the Lord Chamberlain, Mr. Maurice as Lovell, and Mr. Harris as Campeius."

"I do not mean by what I have said that we shall not produce the play with care. We were very successful last season, and we shall return to our audiences this season something for what they gave us last season. We have new scenery for the play, but it will not subordinate Shakespeare's meanings. Everything in the play that seems to illustrate it we shall faithfully follow. It is intended to play Henry VIII. for two weeks, and to give the other two weeks to our usual repertoire."

DANIELS' MENAGERIE FARM.

Frank Daniels takes great pride in his manorial possessions at Rye in Westchester County. His blending of stock raising and agricultural pursuits he terms menagerie farming. An inventory of his colony reveals the presence of 200 hens, 15 Shetland ponies, 8 bronchos, and a varied assortment of Jersey cows, goats, parrots, ant-eaters, and other curious birds and beasts. While in Detroit the other day Mr. Daniels told a Journal reporter something about the new piece that is to be Little Puck's successor: "I haven't named it yet," he said. "It was written by C. R. Clifford, of Philadelphia. After I have enjoyed a visit to my menagerie farm I shall begin rehearsals of it in New York. It's farce—the upper-grade farce. I know Little Puck is getting old, but there are still a few people on earth who haven't seen it."

BANDMANN'S MARRIAGE.

In July the report was circulated in New York that Daniel E. Bandmann had married Mary Kelly, a California actress, on his ranch in Montana. Bandmann's wife in England, Millicent Palmer, having read the report, wrote to THE MIRROR in reference to the comment in this paper to the effect that it was not generally known that Bandmann was free to wed.

"Now, although it is true that my husband deserted me and his children some years ago," said she, "it is not true that I have instituted proceedings for divorce against him, either in England or America; therefore, you are right in stating that Daniel E. Bandmann is not free to wed. And if your advice is correct, that my husband has married the woman in question (which I think highly improbable), he has simply committed bigamy."

Bandmann's marriage was widely published, the Montana papers circumstantially detailing the event; and THE MIRROR published the current report, following it up, after receipt of Mrs. Bandmann-Palmer's letter, by inquiry which has confirmed it.

A representative of this paper, writing from Missoula, Montana, under date of Sept. 22, says: "Your letter in regard to Daniel E. Bandmann received, and in reply I will say that Bandmann was married to Mary Kelly in this city on May 9, 1902, and is now living with her on his ranch four miles east of this place. A child was born to Miss Kelly two months before the marriage, while she was on a train on her way to Spokane last March. Bandmann is said to have secured a divorce at Bozeman, Mont., on the statement that he did not know where his wife was, and that she had deserted him. The local papers gave him quite a 'write-up' at the time of the birth of Miss Kelly's child."

It is evident that the divorce proceedings instituted by Bandmann were entirely unknown to his wife in England.

STEALING MR. PASTOR'S NAME.

It is not only plays that theatrical thieves lay their hands on; names that have a trademark value also come in for appropriation by this class of rascals. Mr. Pastor is the latest sufferer. He writes to THE MIRROR as follows:

"My attention has been called to an unwarranted use of my name and trademark by Herbert Albini, who is running a small company in the Northwest under the name of 'Tony Pastor's Latest Importations.' I beg to warn managers that I shall hold them responsible if they permit this violation of my rights in their theatres." The case cited by Mr. Pastor is one of the most barefaced on record.

A BOYCOTT IN KANSAS CITY.

A branch of the Missouri Brotherhood of Theatrical Employes in Kansas City has advertised a boycott upon the Coates, Grand, and Gills Opera Houses in that city, claiming that the managers of these houses refuse to "recognize union labor." All the usual cowardly machinery of the boycott is invoked to injure the houses under the ban. But there is, as usual, another side to the story.

Manager A. Judah, one of the boycotted, in a letter to the Kansas City Times, says he has had no point of difference with his employes; that the wages paid are apparently satisfactory to all concerned; that the men in his employ have been with him from terms ranging from two to ten years; that the man-

agement is not opposed to labor unions, and a majority of the employes are union men; and that the substance of the matter is that a number of so-called scene-shifters, whose bungling work recently called out criticisms in the press, wish the management to discharge competent men now employed in order to make room for themselves.

The most serious trouble that organized labor encounters is a result of its lending itself to the personal purposes of demagogues and marplots who have no purpose but their own to serve.

The latest news of this boycott suggests its irregularity. F. A. Allen, president of the Industrial Council, has ordered it off, pending an investigation by that body, according to advice received by THE MIRROR yesterday.

LIKE A FOREIGN MUSIC HALL.

George T. Krauss, who for many years has conducted the Volks Garden in the Bowery, will open a new and beautiful music hall before November 1. It is situated in Twenty-ninth Street, near Broadway, and it will be known as the Imperial Music Hall. The building is spacious and handsome. The street frontage is 86 feet and the depth is 100 feet. It will seat 1,200 persons. The facade is of yellow brick and terra cotta and presents a handsome appearance. The interior is comfortably arranged and artistically decorated. There are plenty of boxes and a stage sufficiently large for the purpose. There will be no curtain or movable scenery. A fan and a permanent setting, such as are used at Koster and Bial's, will be employed.

To avoid making the house subject to a theatre license which would prevent the sale of wines and liquors. Smoking and drinking will be permitted, while a performance including specialties, ballet, and burlesque, will run continuously from eight until twelve every evening. The business manager will be Mr. J. M. McDonough. Mr. Krauss announces that he will surround the establishment with every possible safeguard and that no effort will be spared to lift it to a reputable plane. He hopes to receive the support and patronage of the respectable classes.

LOTTA'S ILLNESS.

Lotta still remains in a sanitarium under Dr. Wythe's skillful treatment, and it is believed that the opening of her season will have to be postponed for a number of weeks—perhaps indefinitely. Mrs. Crabtree, her mother, says that three years ago she had a bad fall during a performance of Musette in Jersey City. Her spine was injured quite severely, but she recovered, and would have been all right had she not sustained another fall from a carriage in Boston, which injured her foot. It is from the results of both mishaps that she is suffering now. Part of the time she is kept under the influence of opiates on account of the pain. Her condition is said not to be dangerous.

IT CAUSED DISCUSSION.

A Bostonian objects to the assertion made last week that Therese—the Potter-Bellows company's first production under Mr. Stetson's management—proved a frost. "The newspapers gave the play a severe slating, and Mr. Stetson took it off in short order," says our correspondent, "but it aroused such a discussion that it was put up for a night and the theatre was packed." So many requests for a continuance of Therese came to the box-office, it appears that Mr. Stetson has decided to put it up again for a week.

CHARLES HARRIS IN A HOSPITAL.

Al Hayman telegraphed to A. M. Palmer last Friday that Charles Harris, the well-known comedian of Palmer's stock company, had been taken seriously ill in Chicago. Mr. Hayman placed him in St. Luke's Hospital in that city, where he is receiving all possible care. It is said that Mr. Harris is a sufferer from Bright's disease, and fears are expressed that the present attack may have fatal consequences.

MR. GRAHAM'S ILLNESS.

The season of Larry the Lord terminated unexpectedly last Saturday night at the conclusion of a week's engagement at the People's Theatre. The reason assigned by Managers Greenwall and Maeder was the serious illness of Rooert E. Graham, the star of the piece. That reason Mr. Graham corroborated. For some time past, he said on Saturday, he had suffered from a severe attack of catarrh of the stomach and he felt that he could not jeopardize his recovery by continuing. It was said by the management that the piece would probably resume its travels three or four weeks hence.

TO BECOME A MAGAZINE.

Albert Ellery Berg informs THE MIRROR that the Stage will be discontinued as a weekly publication and will hereafter be issued monthly in magazine form. There seems to be room for a magazine devoted to the drama, provided it is made to present able dramatic essays and scholarly criticisms on current plays. Such a magazine would be a distinct gain to the cause of dramatic art in America, and we hope that Mr. Berg's plan embraces such a periodical. The office of the magazine will be at 1216 Broadway.

MADLINENERI'S SEASON.

Madeline Merli opened her American season last week and is now playing the New England circuit. Her success is assured, and during the coming season she will play the principal houses between New York and San Francisco. On May 20 Miss Merli is under contract for a run of Frou-Frou in one of the principal theatres in London, and a two month's tour through the provinces.

THE USHER.



Politics have not interfered with the theatrical business to any appreciable extent thus far. On the contrary, the season has started booming, and a good deal of money has been made already by many attractions.

There will be a depression for two or three weeks before election, of course, but the presidential year bugaboo doesn't look nearly so formidable to managers this time.

The principal reason for this serenity is that in spite of the exertions of the party managers and the newspapers, comparatively little excitement has been stirred up among the people.

The issues of the campaign are not new; most citizens have settled convictions concerning them; the cloud of doubt that hung over the army of non-partizan voters four years ago has been dissipated. Hence, the absence of the usual abnormal ante-election stew which is so ruinous to theatre receipts, especially in the small cities and the night stands.

Last May the Paris managers decided to eschew the old custom of giving public dress rehearsals and to cut off the free list.

The critics and the critical had previously been hidden to all dress rehearsals of new plays, and not infrequently the performances were damned before the public had passed its verdict. Inasmuch as the critics and the public are generally in perfect accord in Paris—where the drama is still regarded by playgoers as an art—the object of the managers was not particularly clear.

At all events, the managerial league decided to try the innovation, and lest any weak-kneed brother should be tempted to backslide, a damoclean forfeit of \$10,000 hung over the head of each one of the thirteen subscribers.

On Sunday, the cable brought the news that the Paris "combine" had collapsed. "Finding the press hostile to the movement," read the despatches, "the members of the syndicate gradually backed out."

The members of the Philadelphia "combine" may read, mark, learn, and inwardly digest the lesson, of this defeat.

The Parisian directors were subject to double the penalty that the Philadelphians have prescribed for themselves; the Parisian directors were engaged in a struggle that was undertaken from a better motive and partly, at least—to achieve a better purpose than that of the Philadelphians. Nevertheless, they came to grief.

It is the traveling attractions that are suffering most by the Philadelphia "combine's" newspaper boycott. Their advertising is cut off from several widely circulated journals and they receive no compensation for the consequent loss of patronage.

Every contract held by an attraction with a member of the Philadelphia "combine" calls for "the usual advertising" in the local papers; but they are not getting the usual advertising.

In these circumstances the visiting manager has a right to demand an equitable settlement in the form of an increased percentage. Failing to get that, he would be justified in canceling a contract that, the other party had clearly violated.

Traveling managers have nothing to gain and much to lose by the "combine's" boycott. They are dragged into a disastrous quarrel in whose making they had no part.

While business is excellent in New York, Boston, Chicago, and other cities this season, Philadelphia has been an empty, echoing theatrical tomb.

The "combine" has already failed to make good its threat to shut the doors of any theatre should the manager of the attraction playing in it advertise in the boycotted papers on his own account. And it has backed down in other respects. The end of the foolish controversy is not far off now.

Mrs. Thurber's efforts to graft her conservatory upon the Metropolitan Opera House is praiseworthy in intent, but after her experience with the American Opera company's project and the serious pecuniary losses it brought upon her circle of friends it is difficult to understand her present desire to

undertake another utopian scheme whose failure might involve similar disaster.

There will be what the advertisement concocter calls "a wealth of attractions" in this year's Christmas season. It will contain many novelties that are certain to delight its readers, chief among which will be a strikingly original departure in the pictorial department. The number will be the largest and the handsomest *THE MIRROR* has produced.

St. Gertrude's Society is a good one. Administered by a man of less choleric temperament, sounder judgment, and better impulses, it would be capable of boundless good. Under Gerry's methods it is vastly curtailed in its usefulness. His silly warfare upon the happy and well-cared-for children of the stage has brought him and his Society into merited contempt. He assumes to see abuses where none can possibly exist, and he frets and wastes his time over these exaggerated conditions, while all the city is full of pleading childhood suffering for lack of care. Like a great many other professional Philanthropists, Mr. Gerry is an unconscious fraud.—*The Morning Advertiser*.

THE CURSE OF PLAY-PIRACY.

Harry Lacy will play *The Planter's Wife* at the Grand Opera House in this city the week beginning Oct. 24. His company will be off the week before election. Mr. Lacy, who finished a successful week's engagement in St. Louis last Saturday, writes to *THE MIRROR* concerning the wholesale pirating of his play by various companies throughout the country.

"I find," he says, "that *The Planter's Wife* has been done by cheap repertoire companies in all the one-night stands that I have played in recently, and J. H. Huntley is doing it through the South at the present time, while scattered through the country are Kattie Rhoades, Eunice Goodrich, Belmont-Gray company, A. R. Wilbur, Leonzo Brothers, and many others, all doing my play at will. "Surely something must be done to protect dramatic property. Nothing but a term of imprisonment will ever stop them. They play your piece, use your lithographs, and I have even heard of them using my personal lithographs."

As Mr. Lacy says, something must be done. *THE MIRROR* hopes to be able to set in motion a strong movement the coming Winter to secure an amendment of the copyright law in so far as it covers dramatic property. It is believed that a change in the nature of the penalty for infringements from a simple fine to a fine and imprisonment would put an end to piracy.

The present state of affairs is outrageous. Play-owners are robbed right and left with the utmost boldness and the Federal law—which is practically inoperative—is treated with contempt by hordes of offenders.

POLITICAL PIGEONS.

A well-known New York business man is said to have made an arrangement with Myrtle Tressider, by which she is to take two carrier pigeons to Washington, D. C., where she is this week playing with the Lester and Williams company, and to-day (Tuesday) she is to ascend to the dome of the Capitol and release the pigeons. One of the birds is to be labeled Benjamin Harrison and the other Grover Cleveland, and the man interested is willing to wager that the one that first reaches home will thereby prophesy the result of election.

ROSINA VOKES' SEASON.

Rosina Vokes and company, after the usual period of rehearsal in this city, opened the season at Utica, N. Y., on Thursday evening of last week, and thence proceeded Westward. Miss Vokes will not this season go to the Pacific coast, and will not visit the extreme South. She will play an engagement at Daly's Theatre in this city next April, as usual.

The Paper Chase, a play tried here last Spring by her, has been rewritten so thoroughly as in effect to be a new piece, and as it now stands this play gives Miss Vokes admirable opportunity for the display of her original gifts. It will be seen again here on her return to the city.

Miss Vokes will present this season a new play, called *Maid Marian*, dramatized by Molly Elliot Seawell, of Washington, from a story written by her and published in *Lippincott's*. This tale was much discussed at the time of its publication, and it is believed that the comedy made from it—a one-act piece—will be very enjoyable. It illustrates the strange experiences of a maiden of the Elizabethan period who is transported to this very different and stirring time, and who walks astonished in a modern social atmosphere with all the quaint graces of her own time. Of course Miss Vokes will be the transported maiden.

In Miss Vokes' company this season will be three very pretty girls: Evangeline Irving, a sister of Isabelle Irving, of Daly's company, Marie Hilmyer, and Blanche Burton. The male support, as usual, headed by Felix Morris and including other favorites, will be excellent.

GILMORE'S FUNERAL.

The body of the dead band leader, P. S. Gilmore, was met on its arrival in this city on Monday of last week by representatives of many organizations and a throng of friends. The funeral was held on Wednesday, and was attended by many social, civic and military organizations. The formal preparations were necessarily hurried. Two hundred and twenty-five of the best-known musicians in New York, many of them soloists, presented themselves at the residence, and were led in the procession by William H. Ansted, of Cappa's Band. Orchestration had been prepared for only eighty pieces, and that number of instruments alone participated. The streets were crowded along the way from Eighty-sixth street to St. Francis Xavier

Church, and that edifice was packed to the doors. Solemn high requiem mass was celebrated by Father Denny, assisted by prominent priests. The music was directed by Organist Klein, assisted by Naham Franko, violinist. The burial was at Calvary Cemetery.

ANOTHER SUCCESSFUL WAR PLAY.

From the unusual success that attended the first production of *After Twenty Years*, a melodrama of the war by John Crittenden Webb, in which Edwin F. Mayo is the star, at Louisville, Ky., on Sept. 10, it is evident that prosperity will follow this new venture in a field that has already been industriously worked. The play was given at the Bijou, and there was a crowded audience of more than 1,600 persons. Mr. Mayo and his wife were complimented by calls, as were also Messrs. Watkins and Hazelton, and it is said that the star made the hit of his life as Edward Douglass, a Union lieutenant. The Louisville papers gave generous praise to the play, which has been taken South.

MR. GOODWIN'S DENIAL.

The report has been generally published that Nat Goodwin recently in the West became so erratic in his conduct as to embarrass several members of his company, some of whom it was said were accused in consequence. Mr. Goodwin has entered a vigorous denial of this report, and ascribes its currency to the personal hostility of a newspaper reporter in Columbus, Ohio, whence the story emanated. Mr. Goodwin's host of friends in the East will be gratified to learn of the inaccuracy of the rumor.

WILSON BARRETT'S NEW PLAY.

Wilson Barrett's new play, *Pharaoh*, was produced at his Grand Theatre, Leeds, on Friday last, and was received with enthusiasm. The play exhibits ambition as a controlling passion. The chief figure sacrifices the love of a devoted woman to his ambition, and when she discovers his treachery, her nature is changed, and she betrays him to his enemies. In the catastrophe both meet death. Mr. Barrett will probably present the play during his forthcoming American tour.

CORINNE'S WELCOME.

Corinne was heartily welcomed in Philadelphia at the Chestnut Street Theatre last week in the new version of William Gill's burlesque of *Arcadia*. The revised piece is pronounced a great improvement over the original. Corinne is praised for her spirited acting, her tuneful vocal efforts, and her artistic dancing. Her company, managed by Mrs. Jennie Kimball, is one of the best yet organized to support this clever young woman.

A PANIC AVERTED.

Pollock Brothers' Shetland Lass company was played in the Taylor Opera House at Trenton, N. J., the other night to an audience that thronged the place when two rowdies in the gallery engaged in a fight. Somebody shouted "fight!" loudly, the cry was mistaken for one of fire, and a stampede seemed inevitable. Through the coolness of Fred Raymond, who plays the part of Mickey Finn in *The Shetland Lass*, aided by the managers, the excitement was quelled before any one was injured. A panic would undoubtedly have resulted in great loss of life. The fighters in the gallery were ejected, and the play went on without further trouble.

MR. KIDDER'S PLAYS.

Edward E. Kidder, who enlisted in the great civil struggle when a boy of fourteen, is busy writing a war play. It will be called *Among the Missing*. Mr. Kidder has just finished rewriting *Glendalough*, the Irish play that made a hit in London, and which K. H. Power will send out next month. Mr. Kidder's *A Poor Relation* and his *Peaceful Valley* are doing a large business with Sol Smith Russell, while his Irish play, *The Gossoon*, in which Carroll Johnson stars, has successfully begun a second season. In another place in *THE MIRROR* Mr. Kidder makes an announcement regarding his new musical-farce comedy, *The Lucky Number*.

ROLAND REED'S NEW HIT.

Several weeks ago Robert Hilliard produced at the Union Square Theatre in conjunction with a curtain-raiser of his own a farcical play by W. Stokes Craven, called *The Fabricator*. It was not received with enthusiasm, and was soon withdrawn. Mr. Hilliard played in it the part of a newspaper reporter. The leading comedy part was taken by Harry Brown, and Augustus Cook, of the Lyceum company, originated the low comedy role of a dog doctor, who also was an artist in the treatment of unnaturally black eyes.

The play has been whipped into better form, called *Innocent as a Lamb*, and transferred to Roland Reed, who in the part of Tobias Pilkington, originally taken by Mr. Brown, has made a pronounced hit. He tried the play first in Toronto on Tuesday of last week. The papers of that city praise his acting highly, and declare that the play is a success. From all accounts, the play is a valuable addition to Mr. Reed's repertoire, and he deserves credit for his accomplishment with it.

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 229 Broadway, New York, T. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. T. Chandler, G. P. Agent, St. Louis, Mo.

PROFESSIONAL DOINGS.

MERVYN DALLAS has engaged Mrs. Scott Sedgwick to appear in the leading role of *The House on the Marsh*.

CLARA MORRIS will present a new play during this season. Her tour opens late this month in the West.

JEFFERSON DRANOWSKIS may star in Aronson and Rosenfeld's new opera *The Rainmaker of Syria*.

MAGGIE HAROLD (Mrs. William Davidge) is recovering from the operation which she was obliged to undergo recently. It prevented her from fulfilling her engagement to appear in *The Family Circle*.

RICHARD MANSFIELD and his company left for Milwaukee on Sunday.

EMIL HAERENKORN, leader of orchestra at the Duquesne Theatre, Pittsburg, was married on Saturday to Emma Smith Foster—a non-professional.

UNCLE ISAAC will begin its season on Nov. 7, with S. R. Willard in the title role. The company will include Dave Reed, the negro impersonator, and the Reed family, who will introduce musical and dancing specialties, as well as others well known. Special scenery will be carried, and new mechanical effects will be introduced in the play, among them a cotton press in motion.

MINNIE SELIGMAN-CUTTING, her husband, Robert Cutting, and the supporting company for *My Official Wife*, will begin rehearsals next week. The play will be produced first in Philadelphia.

THERE is a report current that Frank Williams will go to law with Jennie Yeamans on account of the 12 P. M. troubles.

MRS. JEANETTE M. THURBER continues to agitate her plan to obtain control of the Metropolitan Opera House in the interests of her musical conservatory.

MRS. BERNARD BEHRER will sail for this city next week in the *City of Paris*. Her tour of this country will begin on Nov. 14.

ST. LOUIS, Sept. 7, 1902.
To whom it may concern—*Dangers of a Great City* opened to-day to \$1,600.15; play made a great hit.
J. H. HAVLIN,
Manager Havlin's Theatre.

THERE is said to be a strong probability that Herman Vezin will make his long-contemplated American tour next season. Mr. Vezin, who is an American by birth, has made all his fame in England, where he is highly esteemed as an actor of superior quality.

THREE Niobe companies will shortly be put on tour throughout the English provinces—so great has been the success of this comedy in London.

THE PLANTER'S DAUGHTER company will be off for three weeks preceding election. The piece seems to have made a decided hit in Louisville and elsewhere, and the management intend to bring it out in this city and book it through the country in first-class theatres.

CARL HASWIN's *Silver King* played to immense houses all last week at the Columbus in Harlem. The receipts were the largest of the season at that theatre. The production is the best, in respect to scenery and cast, that the celebrated drama has received since it started on its long and successful career on the road. Mr. Haswin, after playing a couple of weeks in this vicinity, will go to Boston. In December he will return to New York for a week at the People's.

CHEEVER GOODWIN and Julian Edwards are at work upon another comic opera for Digby Bell.

NAWETTE LASCHLIES, who fell while dancing in Miss Helyett in Cincinnati on Sept. 19, was obliged to retire for three days to recover from the effects of the accident. She resumed on Sept. 26 in Cleveland, where the papers described her dance as a feature of the performance.

DURING the illness of Agnes Reilly, of the Wang company, Anna L. Hook, a pupil of Ed. Collier, has taken her place as the messenger boy, and is acquitting herself with credit.

LESLIE SHAFNER writes to *THE MIRROR* a reply to a letter published two weeks ago and written by Edwin Gordon Lawrence, in which the latter wished it known that he was not responsible for the former's "peculiar notions regarding election and acting." Mr. Shaffner says that as he has been connected with the stage quite prominently for ten years, it would hardly have been consistent in him to have taken lessons of an electionist. The denial of this by both parties interested would seem to leave no case for argument. Mr. Shaffner details at length his acquaintance with Mr. Lawrence, whom he claims to have obliged in many ways.

THE director of Proctor's Theatre School of Acting, Charles Leonard Fletcher, is making extensive preparations for his production of Blanchard Jerrold's version of Beau Brummell, to be given by a company composed of his pupils at Proctor's Theatre for a matinee. Mr. Fletcher will essay the title role.

W. M. WILKINSON, Alexander Salvini's manager, was in town last week negotiating for a theatre in which to produce *The Heir of Grammont*, late in the Winter. He had with him a set of artistic costume plates designed by Bianchini, of Paris, at a cost of 80,000 francs. If the costumes are faithfully followed this production should equal anything Irving has accomplished. The period of the play is Francis I. That monarch and Henry VIII. of England are introduced in it.

It is rumored that Gustave Hinrichs, whose season of grand opera at the Grand Opera House in Philadelphia closes in about two weeks, will give a short season at the Amburg Theatre in November.

DYEING AND CLEANSING.—Special rates to the profession. Orders by express promptly attended to. *Lord's Dyeing and Cleansing Co.* Principal office, 23 E. 15th St., bet. 5th Ave. and Broadway. Est. 1860.

THE GREAT LAUGHING FESTIVAL.

RE-

JUVENATED
MODELED
WRITTEN
MARKABLY
SPLENDENT
and
PLETE WITH

Mirthful and Musical Features.

A DELUGE OF
HUMOROSITIES!!

AND

Headed
by

MR. GEORGE P. MURPHY

SUPPORTED BY THE "PERFECTION" OF FARCE-COMEDY ORGANIZATIONS.

A Cavalcade of New and Unique Specialties. Bewildering Variety and Enormous Quantities of (all Lithograph) Handsomest Paper Ever Seen.

UNDER THE MANAGEMENT OF
JAMES L. LEDERER.

More Extravagantly Hilarious Than Ever.

AN AVALANCHE
OF FUN!!!

ALL COMMUNICATIONS TO
GEORGE W. LEDERER,
1180 Broadway, New York City.

MATTERS OF FACT.

All the members of James A. Reilly's A German Soldier company are requested to assemble for rehearsal at Carncross Opera House, Philadelphia, on Oct. 10.

Harry B. Roche, the character actor and light comedian, recently with A Social Session, will be at liberty after Oct. 12. Managers may address him in care of this office.

There is a position open for a young lady amateur who is able to play a strong emotional part, also for a small child to travel alone with the company. See advertisement.

Managers Waldemar and Boechel, of the Germania Theatre, St. Louis, are prepared to book first-class attractions for the present season. Their theatre is said to be one of the most elegant and finely equipped houses West of New York.

Manager A. O. Skinner, of the new Opera House at St. John's, N. B., has some desirable open time at this popular theatre this season. The Opera House has been refitted recently with new scenery by Sydney Chidley, new opera chairs, electric lighting, steam heating and all other modern improvements. The house has a population of 40,000 to draw from.

Eric Pollock has joined the Dr. Bill company for the present season.

J. H. Havlin sends flattering testimony as to the pecuniary success of Dangers of a Great City, which played at his Chicago theatre last week.

The Ship Ahoy company opened the new Temple Theatre, in Owensboro, Ky., last week. This is one of the most complete opera houses in the South. It seats 1,500. The population is 15,000. Managers will do well to include the Temple in their routes when going South.

May Whiteman, the contralto, is at liberty on account of the sudden closing of 12 P. M. at Harlem on Saturday night last.

Stella Perkins Madison is meeting with marked success as Bowline in the Eastern Spider and the Fly company.

Adelaide Randall, who closed a successful summer season on Sept. 5 at Manhattan Beach, Denver, immediately after joined John T. Kelly's McFee of Dublin company, at the Tabor Grand in that city and scored a hit as the Opera Queen.

Lord's old-established dyeing and cleaning establishment at 25 East Fifteenth street offers special inducements to members of the profession, whose patronage it solicits.

Alice Leigh, the clever comedy and dialect artist, may be addressed in THE MIRROR'S care.

Wadsworth Harris has been re-engaged by Madame Modjeska for her tour which begins at the Garden Theatre next Monday evening.

Mme. Eloise Kruger, the celebrated teacher of dancing, is prepared to give instructions in stage and fancy skirt dancing at her studio 4 and 6 West Fourteenth Street. A pianist assists at all private and class lessons.

A three-act drama by the Duchesse d'Uzes, having a male star part and seven characters and the scene laid in Algeria, may be rented on royalty. The proceeds are to go to the Barefoot Mission. Particulars may be obtained at No. 18 West Fourteenth Street.

Celle Ellis' ingenious acoustic arrangement of clippings from criticisms, found in the advertising columns of THE MIRROR this week, gives in an odd form an idea of the opinions expressed by out-of-town papers on her stage work. Miss Ellis is playing the leading female role in Dr. Bill, a part that seems to have afforded full opportunity for the display of her light-comedy talent as well as of her ability as a singer and an entertainer, shown by her introduction in a specialty in one act of the piece. A feature of this is a pantomimic interlude suggestive of the famous Paulus.

Madeline Merli began her first season in this country last week, and is now playing the New England circuit. She is under contract to appear in London on May 20 at a leading theatre in Frou-Frou.

Lucille Sturges goes with Arthur Rehan in The Foresters this season. Mail can be addressed to her at this office.

Frank A. Connor, who is now at liberty for juveniles and light comedy, can be addressed to agents.

Repertoire company wanted for State Racing Meeting, Oct. 10-17. P. F. Hord, Grand Opera House, Mexico, Mo.,

On Schedule Time

THE MIDNIGHT SPECIAL

WITH A STRONG CAST.
2 CARLOADS OF SCENERY.
ALL NEW EFFECTS.
A POSITIVE NOVELTY.
MAGNIFICENT PRINTING.

Managers in Pennsylvania, Ohio, Indiana, Michigan, and Illinois having

OPEN TIME

After Feb. 5, 1893.

Address REIST AND BALLAUF,

Taylor's Exchange, 35 West 25th Street, New York City.

UNANIMOUS ENDORSEMENT.

The Universal Verdict of Philadelphia established a Great and deserving success for the

Kimball Opera Comique Company

Headed by the
PEERLESS

CORINNE

Under the sole management of Mrs. JENNIE KIMBALL. Encouraging endorsements from the Press.

George D. Cox, of the *Inquirer*, says: "The precocious work of the vivacious little Corinne won deserved praise, fulfilling every promise as an actress and singer, and her dancing was a principal attraction."

L. W. Wallace, of the *Times*, says: "Corinne sings and dances better than ever. She is certainly a very attractive little person, as modest, simple and unaffected as a child. Such an achievement as her sword dance, a feat of endurance as well as of skill that is really marvelous, would be enough to make a reputation if she did nothing else, and it is only an incident of the performance."

R. N. Stevens, of the *Press*, says: "The largest audience yet seen at the Chestnut Street Theatre applauded Corinne in Arcadia, and the reception given emphasizes her great popularity in this city. She acted, sang, and danced with her usual vim and chic."

J. J. McKenna, of the *Ledger*, says: "Corinne was given liberal opportunity to distinguish herself, and made the most of her chances. Nowhere did her terpsichorean skill show more brightly than in the novel dances, wherein she went through a series of difficult movements with a grace that many dancers would have found it impossible to display."

Rufus Root, of the *News*, says: "That Corinne has lost none of her popularity was shown by the large audiences greeting her. There is plenty of merriment, and the bright little soubrette caught the house with her songs and dances."

Ritter Fitzgerald, of the *Item*, says: "Corinne won the hearts of her auditors by her conscientious acting, sweet singing, and skilful dancing. Her famous sword dance was skilfully executed. At its conclusion she received an immense lyre of roses, which was but one of many magnificent floral gifts of admirers."

Leland M. Williamson, of the *Bulletin*, says: "Corinne is by nature designed for very effective work. She has a really attractive personality and makes the most of a pretty face and winsome smile."

W. R. Lester, of the *Recorder*, says: "Arcadia is an excellent diversion, and much superior to most of the so-called comic operas of the present day."

Watson Ambruster, of the *Telegraph*, says: "Arcadia is the same entertainment in which Corinne has made a considerable reputation in this city."

James McConnell, of the *Star*, says: "Corinne sings and dances better than ever."

James E. Lenson, of the *Call*, says: "Arcadia, with Corinne as Tom Tom the Piper's Son, was produced at the Chestnut Street Theatre, last night, to an audience extremely appreciative."

George Rogers, of the *Fourth American*, says: "Corinne herself with her songs and dances is without doubt the main attraction."

Advance route: Brooklyn, week Oct. 3; Hazleton, Penn., Oct. 10; Scranton, Oct. 11; Wilkesbarre, Oct. 12; Williamsport, Oct. 13; Reading, Oct. 14; Allentown, Oct. 15.

First Eastern date, Globe Theatre, Boston, week of March 27.

FOR SALE OR ROYALTY.—Powerful three-act drama; grand male star part; one setting; scene, Algeria; seven characters; written by the Duchesse d'Uzes, and given to Tello d'Apéry, editor of *Sunny Hour*, for benefit Barefoot Mission. Apply 18 West 14th st.

Frank A. Connor

Juveniles, light comedy, agents, office. At liberty.

THE VAUDEVILLE TWINS!

BANNER WEEKS AT BALTIMORE, WASHINGTON, PITTSBURG, AND CINCINNATI OF THE

New York Vaudeville Stars

Acknowledged by all to be the Strongest Specialty Organization in Existence.
BANNER WEEKS AT NEW YORK, 2 WEEKS, NEWARK AND PHILADELPHIA of the Old Reliable

GUS HILL'S WORLD OF NOVELTIES.

Eclipsing all Former Efforts. Composed of a Mighty Avalanche of Talent.
GUS HILL, Sole Proprietor and Manager.

As per route.

STEREOPTICONS.

MANAGERS!! MANAGERS!!!

You want to make money, don't you?

The business that requires the least capital and pays the largest dividends is the one to invest in.

Manage an Illustrated Lecture or Entertainment. Your EXPENSE bills will be LIGHT, while it costs big money to handle any company on the road. Write for catalogue.

McIntosh Battery and Optical Co.,
CHICAGO.



BRINKLEY BROS. ENTERPRISES.

Now Booking Seasons 1892-93-1893-94.

WANTED WEEK STANDS.

Spectacular Production.
WM. GILL'S
MUSICAL EXTRAVAGANZA

OUR GOBLINS;

Or, FUN ON THE RHINE.

Address all communications to

Care of Klaw and Erlanger, 25 West 30th St., New York City.

DE LARGE AND RISING

in their Musical Farce-Comedy.

TANGLED UP.

and curtain-raiser

WHY?

WM. S. MOORE, Manager.

The celebrated and greatest of all American sensational comedy melodramas, with a carefully selected company of players. The great pile-driving scene is the very height of stage realism, and never fails to rouse the auditors to enthusiasm.
New Scenery. New paper.
For open time address,

FREDERIC KLAGES,
Manager.

29 W. 20th St., New York.

THE DARK SIDE OF A GREAT CITY.

H. C. MINER'S ENTERPRISES

H. C. Miner's Fifth Avenue Theatre, New York. H. C. Miner's Bowery Theatre, New York.
H. C. Miner's People's Theatre, New York. H. C. Miner's Eighth Avenue Theatre, New York.
H. C. Miner's Newark Theatre, Newark, N. J.

Cable address, "ZITKA." Address all communications to H. C. MINER, Fifth Avenue Theatre, N. Y.

ISABELLE EVESSON

AT LIBERTY.

Address this office.

SPECIAL.

OPEN WEEKS OF OCT. 24 and 31

Opera House, Wheeling, W. Va.

Big business for good attractions.
Address H. S. TAYLOR, 35 West 25th St., New York, or ALF. RHEINSTROM, Manager Opera House, Wheeling, W. Va.

Guaranteed
Purified
by
ROSE'S
VIOLA CREAM

Removes Freckles, Pimples, Black-Heads, and restores the skin to its original freshness, producing a clear and healthy complexion. Superior to all face preparations & perfectly harmless. At all druggists or mailed for 25c. Send for circular.

G. C. BITTNER & CO., TOLEDO, O.

MISS ELAINE GRyce

Soprano Prima Donna.

DISENGAGED for Grand or Comic Opera.
Thanks Arthur Rehan, Esq., for releasing her from The Foresters. Address care of J. Alexander Brown, or Roberts and Ebert.

MR. SAM GRyce

Acting Manager or Baritone.

AT LIBERTY.

Thanks Arthur Rehan, Esq., for releasing her from The Foresters. Address care of J. Alexander Brown, or Roberts and Ebert.

CROSSEN'S

Banker's Daughter Company

For open time address James F. Crossen, care of M. M. Govan, 3 Clinton Place, New York.

ROMANCE REDIVIVUS!

JAMES O'NEILL

In the New Four-Act Romantic Melodrama.

FONTENELLE

—WRITTEN BY—

HARRISON GREY FISKE AND MINNIE MADDERN FISKE.

Produced under the direction of William Seymour, of the Tremont Theatre, Boston.

The Most Successful Melodrama Produced in a Decade.

THE PHENOMENAL RECEIPTS OF THE BOSTON ENGAGEMENT
DUPLICATED EVERYWHERE.

THE BOSTON PRESS:

OVERLOOK.

Mr. O'Neill has identified himself so thoroughly with Monte Cristo that some hesitancy as to his equal success in another drama was but natural, but any doubts upon this point vanished after witnessing the enthusiasm which attended his appearance of last evening. The audience present was one that any artist would gain inspiration from, for below it was made up of a brilliant gathering of the best amusement patrons, and above the gods of the gallery were out in full force eager to make the acquaintance of a new hero. To both of these classes of admirers the star of the evening appealed with equal success, and the verdict of approval was set upon the performance by the audience in the most pronounced fashion. Fontenelle is beautifully staged and its scenic effects make a strong element in its success. . . Mr. O'Neill undoubtedly has in Fontenelle a second Monte Cristo.

CLARE.

A grand ovation it was, and no mistake, that James O'Neill received at the Bowdoin Square Theatre last evening. But it was a mild greeting compared with the enthusiasm that arose at the conclusion of the first act. The outburst of applause lasted several minutes. Even at this point it was evident that Fontenelle was a success, and, through the admirable efforts of Mr. O'Neill, the romantic drama was given magnificent impetus. Indeed, the romantic school, of which Mr. O'Neill is a graduate *magna cum laude*, will be deeply indebted to Fontenelle. Fontenelle is a go. It is a stimulant of the emotions. It is a series of vivid pictures finely portrayed. The historical features of Fontenelle are not sacrificed, although there must have been a strong temptation on the part of the authors to introduce much extraneous matter. In confining themselves to the facts in the celebrated episode in the reign of Louis XV., they have shown good judgment, with the result that every character has something worth doing, something that would weaken the entire piece if omitted. There is little except praise to be given the impersonation which Mr. O'Neill gave of Henri de Fontenelle. To that impersonation he brought all his well-known grace of figure and face, well modulated voice, and well regulated dramatic power. Then add to this a most accurate conception of the character, and the reason of Mr. O'Neill's success last evening is easily understood. Fontenelle is elaborately staged. An article on its scenic effects alone might be written. The costumes, too, is on a superb scale.

POST.

Those who have enjoyed the artistic performance of James O'Neill as Monte Cristo and were not at the Bowdoin Square Theatre last evening have a treat in store for them in Fontenelle. The play is an historical drama in four acts, by Harrison Grey Fiske and Minnie Maddern Fiske, dealing

with the affairs of France at the time of Louis XV., and containing as it does much that is romantic, affords every opportunity for an actor of the merit and fine personal appearance of James O'Neill. The plot of the play is a simple one, yet interest in it is sustained through all the scenes until the denouement, and never flags. There seems to be no tedious spots in it, while the dialogue is so constructed that even the minor parts are made entertaining and important. Mr. O'Neill played the leading part with a charm and grace which is peculiarly his own, and in the more dramatic parts with a strength which disarms criticism. He received an ovation upon his entrance to the stage, and was called before the curtain after every act by repeated and prolonged applause. The supporting company is an excellent one and fairly shared the honors with the star. The costumes were correct, rich and elegant, and the scenery beautiful and effective. If last evening is to be any criterion, Fontenelle will be very successful from a pecuniary point of view, for every seat was occupied and there was standing room only before the curtain went up for the first act.

DAILY ADVERTISER.

In Fontenelle, at the Bowdoin Square Theatre, last night Mr. James O'Neill demonstrated the fact that he has in his repertoire a part that possesses the qualities that have made Monte Cristo a success on the stage, as well as in print. The drama of last night goes back to the time of Louis XV., an era which Dumas himself recognized as full of interest to the modern reader. There is something so inherently tragic in the conditions which culminated in the revolution and the directorate, something with an almost sinister attraction to this country, whose birth gave a strange impetus to the work of Danton, Robespierre, and Marat, and while the era of Fontenelle antedates the revolution, it has an undertone of tragedy that is curiously suggestive of the cruel, riotous savagery that was to follow that age. The play itself is well adapted to the powers of Mr. O'Neill, who inherits the traditions and methods of the Fichter school of dramatic work. Fontenelle is well conceived in the dramatic character of its "situations" or *dramatis personis*. Mr. O'Neill's interpretation of the role which he assumes is far above any that has been given by him in the past, and is really admirable in so many points that it justified the abundant and almost extravagant applause that followed each act.

JOURNAL.

Lovers of the romantic drama had a genuine treat at the Bowdoin Theatre last evening, when James O'Neill and his own company presented, for the first time in Boston, Fontenelle, a romantic drama in four acts by Harrison Grey Fiske and Minnie Maddern Fiske. The play is of that popular sort that appeals strongly to the sympathies. Its pro-

duction last night was interlarded with spontaneous and enthusiastic applause, and the principals were called before the curtain at the end of each act.

SATURDAY EVENING GAZETTE.

Fontenelle has several stirring situations, and it affords the scene painter and the costumer and the stage manager ample opportunities, by the way, of which every advantage has been taken, for the drama was beautifully and effectively mounted. As the hero, Mr. O'Neill has a part well adapted to his talents. His fine stage presence, his clean-cut enunciation, and his earnest and vigorous style exercised their customary sway over his audience, and the fine points in his acting drew down thunders of applause. He is certainly an admirable artist of the romantic school, and in this assumption he reaches the highest and most impressive point that he has attained in his art.

COURIER.

The pretty new theatre on Bowdoin Square was literally packed last Monday night by an audience which enthusiastically welcomed Mr. O'Neill and his company in their new play Fontenelle, written for them by Harrison Grey Fiske and Minnie Maddern Fiske. Long before the curtain went up there was only standing room and the same large audiences continued all through the week. The play is founded on an incident in the reign of Louis XV., of France at the time of Pompadour, and being located in and about Versailles it gives opportunity for elaborate scenery and elegant costumes. Of both these we may say here that they have seldom been equalled in Boston for beauty and appropriateness. The play abounds in striking situations which are all well improved. Mr. O'Neill in the title-role showed the delightful qualities of his style which while it does not sacrifice strength retains an unusual delicacy.

NEWS.

If James O'Neill had no occasion to exclaim last evening "The world is mine," he certainly had the right to murmur to himself, "I own a liberal slice of Boston," for the Bowdoin Square Theatre was packed to its utmost capacity to welcome the favorite romantic actor. Fontenelle contains those elements that will make it a drawing card and win for the star honors and wealth. The play is beautifully staged.

TINES.

During the past week the patrons of the Bowdoin Square Theatre have had a rare treat in James O'Neill and Fontenelle, a new play by Harrison Grey Fiske and Minnie Maddern Fiske. That the play is a success from a "taking" point of view at least, can scarcely be doubted, for the house has been literally packed each evening and the applause

more than generous. It is enough to cure one pessimistically inclined to see and hear the archness in the gallery catch all the "points" and applaud to the echo any generous sentiment or brave action in the story. The scenery is effective and the costumes are really beautiful. Mr. O'Neill possesses a magnificent physique and a strong personality.

BUCKET.

Monday evening Mr. O'Neill returned to Boston and received a welcome of the sort which inspires both the actor and his audience with a kindred sympathy. The house was packed to the doors, the "standing room only" sign being displayed in the lobby soon after the rise of the curtain. Mr. O'Neill gave a thoroughly individualistic portrayal of Henri de Fontenelle. He is strong where strength is necessary, and suits his moods faithfully to the needs of the character.

THE MADONNA TREE.

The authors have given O'Neill a veritable money-winner. Fontenelle has packed the Bowdoin Square Theatre to the doors all the week.

BEAUV.

Mr. James O'Neill has found in Fontenelle a play which serves him well as a successor to Monte Cristo because it is laid in a romantic time, affords opportunity for handsome dressing, and is well supplied with stirring incidents, wonderful escapes, deeds of prowess, chance encounters and delightful love episodes. The leading part is well adjusted to Mr. O'Neill's emotional style and he not infrequently rises in it to a really admirable height of power and expressiveness. The staging is picturesque and appropriate.

JOURNAL.

At the Bowdoin Square Theatre James O'Neill's new play, Fontenelle, is crowding the house at every performance, the sign "Standing Room Only" staring late comers in the face. In Fontenelle Mr. O'Neill has a most powerful character, several critics regarding it with as strong favor as his unequalled role of Monte Cristo. The piece is magnificently staged and the costumes equivalent to a small fortune.

COMMONWEALTH.

The production is a very brilliant one. Mr. O'Neill's Henri de Fontenelle is a vivid and gallant impersonation, to whose illusion his fine physique and natural grace of manner lend themselves convincingly.

TRANSPIRE.

To such as are fond of and moved by plays of its class, Fontenelle will appeal most potently. It is alluring in incident, the scenery is effective, the costumer has been given *arte blanche*. Fontenelle will be a success.

Mr. O'Neill has a play that acts, full of breathless interest, a worthy successor to that romantic, heroic idyll that has made his fame and the fame of some of his predecessors—Monte Cristo. Every act ends with a climax of more than usual strength. The raft scene is a great feature, and the general interest is at the climax in the third act in this thrilling picture of the struggle of two men. The role of Fontenelle fits Mr. O'Neill. He looks dignified and noble, and he is a forceful, graceful actor of the picturesque school.—*Lexington, Me., Evening Journal, Sept. 6.*

The play was particularly well received by the audience and the frequent applause testified to the quality of the work done by the various actors. Mr. O'Neill was unusually strong in Fontenelle. The play is bound to become popular.—*Portland, Me., Express, Sept. 10.*

The audience was thoroughly pleased with the drama. They called the curtain up at the end of each act. In a metropolitan theatre the play could run to crowded houses for a season. Mr. O'Neill was strong, forceful, and magnetic in the character of Fontenelle.—*Portland, Me., Daily Press, Sept. 10.*

There is no doubt that Fontenelle is a worthy successor to Monte Cristo. James O'Neill played the leading role in a manner to disarm criticism—carefully, conscientiously, and successfully—delighting his audience and bringing forth spontaneous and enthusiastic applause.—*Manchester, N. H., Union, Sept. 11.*

The largest and finest audience of the season graced Mechanic Hall last evening. In Fontenelle Mr. O'Neill has secured a drama of the highest order, and it is a fitting substitute for Monte Cristo. In the interpretation of the title-role O'Neill's masterly personality was conspicuous. Fontenelle is one of the finest pieces ever presented in Salem.—*Salem, Mass., Evening News, Sept. 10.*

A crowded house greeted James O'Neill in his new play last night. The placard "standing room only" was early displayed in the lobby. The big audience remained interested in the development of the play until the fall of the curtain. It is a romantic drama, not unlike Monte Cristo in many essential particulars. Like that the new play abounds in strong melodramatic situations in which Mr. O'Neill is seen at his best. Unlike Monte Cristo Fontenelle gives opportunity, of which the management has taken full advantage, to display elaborate scenery and superb costumes.—*Worcester, Mass., Daily Spy, Sept. 17.*

James O'Neill never yet assumed a part that fits him more perfectly than in Fontenelle, which is strong in its dramatic situations and affords the star ample scope for the development of his power as an actor.—*N. Y. Clipper, Sept. 21.*

A superb production. Mr. O'Neill has a most congenial role, and he received the endorsement of a very large audience. With such a play Monte Cristo may be shelved forever.—*N. Y. Dramatic Times, Sept. 21.*

The house was completely sold out at each performance, and the "standing room only" sign was brought out each evening before the raising of the curtain. To say that the play was received with enthusiasm would be putting it mildly.—*N. Y. Dramatic Mirror, Sept. 21.*

PAUL A. DAVIS, Representative.

WILLIAM F. CONNOR, Manager.

GLEANINGS.

In her new comedy called Clytie, Lotta will appear as a school girl, a German peasant, and a French ballet-dancer.

ANNIE PILEY tried her new play, Miss Blythe of Duluth, at Newport on Sept. 28. Her audience was largely made up of society people.

J. B. HALD, of Chicago, has written a novelty called a ballad-comedy, entitled Happy-Go-Lucky. It is composed of various amusing situations with ballads written to fit them.

MANHATTAN BEACH, the resort near Denver, has been sold to the Southern Investment Company for \$100,000.

CHICAGO papers speak merrily of the first trial of John Drew as a star in Minneapolis as an experiment on the canine, which arouses the ire of Minneapolis papers, and they respond by running down Chicago, and adding eulogy to their original praise of Mr. Drew.

The Wabash Railroad has issued a handsome pamphlet descriptive of a trip over its line by Lillian Russell last April from Chicago to St. Louis. A pretty picture of the pretty singer adorns the cover, and a letter in her hand to F. Chandler, the general passenger agent of the road, thanking him for the surprises of the journey, is reproduced. She says: "I never made a quicker nor a more comfortable trip." The distance was covered in six hours, a speed of eighty miles an hour being made at times.

RETTINA GERARD will appear in Dartmoor. EDWARD MILTON ROYCE is said to be writing a play that will introduce a young Indian with histrionic gifts.

SAMIE MARTINOT will appear in Rose Coghan's revival of Diplomacy as Dora. It was expected that Madame Ponsi would join Miss Coghan's company, but her illness compelled her to decline.

SCHWANN, the celebrated circus director and horse trainer, who was arrested in Vienna on a charge of deserting military service in Germany, was taken in irons to Brandenburg and marched through the streets to prison, guarded by soldiers with loaded rifles. He has been drafted into the service and assigned to the place of a private. Schwann claims once to have reported for military duty, and been rejected for physical defects; but under the law he should have reported for examination a second time. He became very popular in Vienna as a director of amusements.

An unfortunate actor named Ely, who is ill in a Chicago hospital, received \$435, the result of a raffle for a diamond ring, conducted by Ida Mülle, and patronized by members of the Ali Baba company.

St. Louis, Sept. 7, 1902. To whom it may concern—Dangers of a Great City opened to-day to \$1,000.15; play made a great hit. J. H. HAVLIN, Manager Havlin's Theatre.

JAMES A. REILLY is elated over the prospects of his new play, A German Soldier, written for him by Harry W. Emmet. The scenery and all appointments are complete, a good company has been engaged, and the author is now in Philadelphia assisting Mr. Reilly, and preparing for rehearsals, which will begin on Oct. 10.

THE PAVING TILLER is the title of a new melodrama written by William Redmond. Those who have heard it read speak highly of the play.

PATRICIA GUEST, formerly of the Marlowe and Wainwright companies, has been engaged by John Stetson to appear with the Palace-Bellows combination.

KITTY COLEMAN, wife of Daniel McCarthy, will make her first appearance in a year and a-half at Brooklyn, this week, supporting her husband in The Rambler From Clare. She has been ill for months, having undergone a serious operation.

ELLA R. BRADY, known on the stage as Helen Sedgwick, and Charles E. Candee, an actor and hotel-keeper of Syracuse, were married at Philadelphia on Sept. 26. Miss Brady was formerly a member of the company of the late J. K. Emmet, to whom she was said to be engaged to be married at the time of his death.

THE ROANOKE ACADEMY OF MUSIC, at Roanoke, Va., will be formally opened on Oct. 7. It is managed by Archie Sands. The Scottish will be the attraction for the evening.

ALMA HEYWOOD has made a solid success with Edgewood Folks, which was formerly a vehicle of Sol Smith Russell. Mr. Heywood opened in this play at Springfield, Ill., on Sept. 6, to standing room only, and the profits to date are said to have more than equaled the cost of the play. O. W. Heywood writes: "If the time already offered us lay in a convenient route, we could not play it all this season and next."

THE entertainment at the Casino is going on swimmingly now, but the second night under the new order of things developed several excitements. In the ballet of The Orange Blossoms a horse is used to draw a wagon loaded with hay across the stage. This horse's harness, like some of the ballet costumes, did not fit perfectly, and its disarrangement frightened the animal. He began to kick toward the orchestra, the members of which rose to get out of the way, and it seemed as though he must take a plunge into the realms of music. A number of stage hands rushed upon the scene, however, and were equal to the emergency. The horse was led ignominiously off.

CAMILLA URSO, the violinist, while walking on the Boulevard on last Tuesday evening, was knocked down by a bicycle ridden by a man who carried no light and gave no warning, and who rode quickly off when he saw the mischief he had caused. Madame Urso, who in private life is Mrs. Frederick Luere, was bruised from head to foot. Her left arm was sprained and her right wrist dislocated, and it will be a fortnight before she can use her hand. She felicitates herself that no bones were broken.

NEW YORK THEATRES.

FOURTEENTH STREET THEATRE

Near 6th Avenue.

Wednesday—Matinee—Saturday
Return of Last Season's Great Success.

A FAIR REBEL

Written by Harry P. Lawson.
The original and powerful cast, including
FANNY GILLETTE AND EDWARD R. MAWSON
New and Magnificent Scenery.
Novel and Picturesque Effects, including
THE FAMOUS REVOLVING LIBBY PRISON
SCENE.

UNION SQUARE THEATRE

GREENWALL AND PEARSON, Lessees and Managers

THE LILIPUTIANS

in

CANDY.

Three Grand Ballets. Brilliant Scenery. Gorgeous
Costumes. Grand Electrical Effects.

Matinee Wednesday and Saturday.

LUCERN THEATRE

Fourth Avenue and 23d Street.

DANIEL FROHMAN, Manager

E. H. SOTHERN

In the new play by Miss M. Merington.

CAPT. LETTARELAIR

EVENINGS, 8:15. MATINEES SATURDAYS, 4

HOLDS

Reserved Seats, 20c., 35c., 50c.

Mr. ALEX. COBENCK, Sole Lessee and Manager

Matinee Wednesday and Saturday.

MR. POTTER OF TEXAS

Great Cast. New Scenery.
Souvenir. Columbus Bon-bon Bones, Tuesday and
Wednesday Matinees.

Next Week—Lillian Lewis in Lady Lil.

PALMER'S THEATRE

Broadway and 34th Street.

A. M. PALMER, Sole Manager

First Time Here of a New Farceful Comedy.

THE MASKED BALL

By Alexander Hison and Albert Carré, adapted by
Clyde Fitch, introducing

JOHN DREW

Evenings at 8:15. Saturday Matinee at 4.

CASINO

Broadway and 35th Street

RUDOLPH ABONSON, Manager

Evenings at 8 P. M.

Matinee Wednesday and Saturday at 2

VAUDEVILLE AND BALLET

By Europe's and America's Greatest Stars.

THE ORANGE BLOSSOMS AT 8:15.

CHORUS AT 10:15.

BROADWAY THEATRE

Broadway and 42nd Street.

Mr. T. H. FRENCH, Manager

DE WOLF HOPPER

THE INCOMPARABLE

WANG

Evenings at 8. Matinee Saturday at 4.

Oct. 17—THE LADY OF THE TIGER.

STAR THEATRE

Broadway and 25th Street.

THE DOOR MOSS, Proprietor and Manager

Great Special Cast

Presenting H. C. De Mille's

THE LOST PARADISE

Evenings at 8:15. Matinee Saturday at 4.

Oct. 10—JOSEPH JEFFERSON.

GRAND THEATRE

Broadway, near 30th Street.

Every Evening. Matinee Wednesday and Saturday.

EVANS AND HOEY

in

A PARLOR MATCH

Twenty-third Street.

Every Evening. Matinee, Monday, Wednesday,

and Saturday.

MARIE VANONI,

Comedienne.

AMANN,

Europe's Greatest Mimic.

BURLESQUE, SPECIALTIES, NOVELTIES.

Next Week—Mons. and Mme. Berat, Duettists.

Eccentricities.

HARRISMAN'S THEATRE

11 W. HENLEY, Manager

Grand Revival of Mr. EDWARD HARRISMAN'S

Successful Local Play.

SQUATTER SOVEREIGNTY

Songs and incidental music to the play

By Mr. DAVE GRAHAM.

Wednesday—Matinee—Saturday.

ESTABLISHED 1871

OPEN DAY AND NIGHT

Robert Bruce

GENERAL SUPERINTENDENT.

BRUCE'S LAW AND INQUIRY AGENCY.

128 and 130 La Salle Street, Chicago, U. S. A.

Civil and Criminal Cases Attended to. Searches Instituted for Missing Friends and Next of Kin. Copies of Wills, Marriages, Divorce Decrees, and other Certificates Procured without delay from all parts of the World. Inquiries Conducted with Secrecy and Dispatch. Confidential Correspondents throughout the United States, Canada, England, Ireland, Scotland, France, and the Australian Colonies. Legal Papers drawn up and Authenticated. All Business Strictly Confidential. German and French Interpreters. Consultation Free. Correspondence Solicited.

ALBERT, GROVER & BURRIDGE

Scenic and Decorative Painters.

Now occupying our own buildings at 5127-33 State Street, Chicago, which has a capacity of twenty frames.

The perfect mounting of plays in every detail relating to their artistic environment a specialty (Crane's For Money, at the Star, an example). Drop-Curtains, Working Models and Sketches. The Decorating and Stocking of Theatres.

ERNEST ALBERT, late of the Auditorium and Chicago Opera House.

OLIVER DENNETT GROVER, of the Chicago Art Institute.

WALTER W. BURRIDGE, of the Grand Opera House and McVicker's Theatre

MISS ELISABETH HARBURY, 21 West 25th Street,

Sole New York Representative.

Open Week—Oct. 23, Nov. 27, Dec. 11—Open Week

AT

GARDEN DISTRICT THEATRE.

NEW ORLEANS, LA.

A. ST. LORENZ, Manager.

Apply Quick.

NEW YORK THEATRES.

TONT PASTOR'S THEATRE

Fourteenth Street, between 3d and 4th Aves.

Matinee, Tuesday and Friday.

One Week Only.

SAM DEVERE'S OWN COMPANY

Glimmerettes, Wonder Acrobats, Miss Bertoto,

Transformation Dancer, May Wentworth, Rowe and I

Brannon, Wood Travels Trio, Harding and Ah Sid,

C. W. Littlefield, Leonard and Jean, Sam Devere.

GRAND OPERA HOUSE

Mr. T. H. FRENCH, Lessee and Manager

Reserved Seats, Orchestra Circle and Balcony, 50c.

Wednesday—Matinee—Saturday.

THE POLICE PATROL

Next Week—THE STRUGGLE OF LIFE.

O. & J. JACOB'S THEATRE

Corner 3rd Street and Third Avenue.

Matinee:

MONDAY, THURSDAY and SATURDAY

W. S. WOOD IN

CUT IN THE STREETS.

Next Week—GOOD OLD TIMES.

PROCTOR'S THEATRE

West Twenty-third Street

ROBERT MANTELL

in the Romantic Drama by Charles Osborne,

THE FACE IN THE MOONLIGHT.

For open time season of 1902-03 address or ap-

ply to Frank Dietz, Proctor's Theatre.

GERMAN'S

Broadway and 35th Street.

ALWAYS A SUCCESS.

Evenings at 8:15. Matinee Saturday at 2:15.

HERRMANN

In his incomparable entertainment of

MAGIC, MIRTH, MYSTERY.

BROOKLYN THEATRES.

AMPHION THEATRE

Bedford Avenue, near Broadway.

EDWIN KNOWLES, Sole Proprietor and Manager

MATINEES, WEDNESDAY AND SATURDAY

CHARLES FROHMAN'S COMEDIANS

in the latest comedy success.

THE FAMILY CIRCLE

Special at every performance.

LOTTIE COLLINS.

Oct. 10—Augustus Pitou's The Power of the Press.

COLUMBIA THEATRE

Washington and Tillary Streets.

EDWIN KNOWLES & Co., Proprietors

MATINEES, WEDNESDAY AND SATURDAY

The Merry Monarchs of Minstrelsy.

PRIMROSE & WEST'S

MINSTRELS

Oct. 10—Charles Frohman's Stock Co.

GRAND OPERA HOUSE

Matinee Wednesday and Saturday

WEEK OF OCT 1

America's Romantic Actor.

JAMES O'NEILL

In his latest success,

FONTENELLE

Magnificent Scenery. A Grand Production.

Oct. 10—Neil Burgess in The County Fair.

LEE AVENUE ACADEMY

A. Y. PEARSON, Lessee and Manager

Week Oct. 3, Matinee, Thursday and Saturday.

THE WHITE SQUADRON

Excellent reserved seats, 50c and 35c.

Oct. 10—Agnes Herndon in La Belle Marie.

THE FALSE FRIEND

Great Union Square Theatre success 1901-02. This

play now for sale or to lease. Apply to G. Faw-

cett, 46 West 27th St.

"CLIPPINGS FROM THE CRITICISMS"

ever and pretty little woman, possessor of that firm grasp of the comic possibilities of a droll situation so rarely found in woman.

qually at home in opera and comedy.

ast night the best work was done by Cele

Ellis as Mrs. Horton.

interpolated two songs and distinguished her-

self in a delightful bit of pantomime

lectrified her audience by novelty of manner,

a certain chic, and a comic earnestness that

was very fetching

everybody was delighted by her sprightly act-

ing and contagious humor.

liberal applause greeted Miss Ellis' song in the

second act. She was a fascinating Mrs.

Horton.

ast season's curtain-raiser is now happily

eliminated by Miss Ellis' original musical

and pantomime specialty.

introduced a song, "Mary and the Lamb," with

a pantomimic interlude, scoring one of the

hits of the evening.

he has the vivacity of manner, humor and an

which belong to the French stage

WINDSOR THEATRE WEEK OF OCT.

Permanent address, 222 West 23d St., N. Y.

CALL!

Ladies and gentlemen engaged to support JAMES

A. REILLY in A GERMAN SOLDIER, will report

for rehearsal Monday, Oct. 10, at 2:30 P. M., 20 Mr.

Reilly, Carnarross' Opera House, Philadelphia, Pa.

JAMES E. ORR.

WANTED!

Young lady amateur who can dress and play

strong emotional part. Also small child for good

part; must travel with the company without her

mother.

Address ESTABLISHED MIRROR office, 429

Broadway, New York.

PUBLICATIONS.

REVUE D'ART DRAMATIQUE.

L. DE VEYRAN, EDITOR.

A new magazine devoted to the interests of

dramatic art, and the leading theatrical publication

in Paris.

PUBLISHED BIL-MONTHLY.

Subscription: 1 year, \$5.00; 6 months, \$3.00; single

copies, 50 cents.

Subscriptions and advertisements received by

THE REVUE'S American agent,

THE DRAMATIC MIRROR,

429 Broadway, New York.

GIBBS'S NEW

Route and Reference Book

OF THE UNITED STATES AND CANADA.

With Over 50 Route Maps.

Especially adapted for the use of Tourist Bureaus, Ad-

vice Agents, Commercial Travelers, Merchants and others.

Containing the names and population of the principal towns,

with most direct routes for reaching same, where connections

can be made, distances between towns and towns, railroad fares,

hotels (with rates), etc. Also, alphabetical tables, containing

the leading industries, and the number of towns engaged in same

in each town.

Handbound in flexible leather cover, PRICE ONE

DOLLAR. "Orders may be sent to the

NEW YORK DRAMATIC MIRROR,

429 Broadway, New York.

FUR RUGS



RUGS OF EVERY KNOWN FUR

ARTISTICALLY MOUNTED

WELL WORTHY OF A VISIT

C. G. GUTHRIE'S SONS

184 FIFTH AVE. NEW YORK

OUT OF TOWN THEATRES.

Aberdeen, Miss.

TEMPLE OPERA HOUSE.

Opens season 1922-23 under new management composed of a syndicate of prominent business men. Population 1,500. Seating capacity 750. Situated on three railroads and riding perfect connections with Memphis, Mobile, Birmingham, etc., and is without doubt the best show town in the State. We solicit first class bookings. Write for dates, terms, etc. Address: **HERB STANLEY, Secretary.** Temple Opera House Co.

Atlantic, Iowa.

OPERA HOUSE.

Situated on main line C. & N. P. R.R., midway between Des Moines and Omaha. Population 1,500. Seating capacity 600. House on ground floor, five clean dressing rooms, complete scenery, furniture, and properties. First-class one and two-night stand companies are solicited. Only one company per week. Write for dates, terms, etc. Address: **L. L. TILDER, Manager.**

Bath, Maine.

ALANEDA OPERA HOUSE.

Only ground floor theatre in the city; lighted by gas and electricity; heated by steam. Stage, 45 ft. wide; 30 ft. deep, with a 27 ft. opening; 14 ft. flats and wings. First-class combinations shared. Address: **H. H. DONNELLY, Manager.**

Clinton, Ill.

THE FAIR OPERA HOUSE.

Just completed. Seating capacity 700. Parquet, Dress and Family Circle all fitted up with Andrews' opera chairs. Stage fitted for first-class attractions. Electric light, steam heat, and good show town. Only first-class attractions booked for 1922-23. The Fair Opera House. Address: **ARTHURS & CO., Owners and Mgrs.**

Columbus, Kans.

COLUMBUS OPERA HOUSE.

Only house in the county seat of Cherokee Co. Large mining camp and power within a few miles of city. For open time, terms, etc., Address: **E. S. CURRAN, Manager.** Columbus, Kans.

East Stroudsburg, Pa.

ACADEMY OF MUSIC.

250 yards from D. & E. W. Depot. Largest and best equipped house in the country; 1,000 population in circuit to draw from, including Stroudsburg of 3,000; one mile distant from depot; two large dressing rooms, two drop curtains, fourteen sets scenery, four private boxes; house lighted by gas. Booking for season 1922-23. Address: **J. H. SHUTWELL, Manager.**

Fayetteville, Ark.

WORDS NEW OPERA HOUSE.

Ground floor, electric lights, folding opera chairs. Stage, 52 ft. x 30 ft. Seats 650. Has direct railroad communication with Springfield, Mo., Joplin, Mo., Carthage, Mo., Fort Smith, Ark., Little Rock, Ark. Fayetteville is the seat of the Arkansas Industrial University, with 100 students. Address: **DR. CHARLES WICKLARGON, Mgr.**

Gainesville, Texas.

GALLIA OPERA HOUSE.

Now booking for 1922-23. Plenty open time for good attractions. Have no agents. It is long to no city. Make my own contract acts. If you are coming to Texas, you cannot afford to miss Gainesville. Population, 2,000. The gate city to Texas. Perfect railroad connections. House on ground floor. Address: **PAUL GALLIA, Manager.**

OUT OF TOWN THEATRES.

Gouverneur, N. Y.

UNION HALL OPERA HOUSE.

Newly refitted; thirteen sets new scenery; five dressing rooms. Seating capacity, about 700. Electric lights; draws from 6,000 Population; location, half way between Watertown and Ogdensburg. Now booking for 1922-23. Address: **W. F. SUJOS.**

Lectonia, Ohio.

LECTONIA OPERA HOUSE.

We are on two railroads. 3,500 people to draw from. Good house, well lighted and heated. A good show town. Write for open time. Address: **W. HARRY SCHNICK, Manager.**

Lockport, N. Y.

FOSTER'S CIRCUIT.

HOUSE OPERA HOUSE, Lockport, N. Y. NEW GRAND OPERA HOUSE, 1000 seats. GRIFFIN'S PARK THEATRE, Niagara Falls. One good attraction per week pays to better business than in the large cities. Summer attractions wanted at Niagara Falls. Address: **H. A. FOSTER, Rochester, N. Y.**

Middletown, Conn.

MCDONOUGH OPERA HOUSE.

UNDER SAME ROOF AS MCDONOUGH HOTEL. Fully stocked with scenery, and house now being thoroughly renovated and redecorated. Seating capacity, 750. KENT REDUCED TO \$15.00. Address: **A. M. COLEMAN.**

Menominee, Mich.

TURNER OPERA HOUSE.

Population, 22,000. Fine ground floor. Commodious stage, with all modern conveniences. Inclined floor with new opera chairs. Capacity, 1,000. Time all filled for season 1922. Now booking for season 1923-24. The reputation of this house as a winner is well established. Address: **FRANKLIN H. BROWN, Lessee and Manager.**

Mt. Carmel, Pa.

BURNSIDE POST OPERA HOUSE.

New brick building. Auditorium on ground floor. Seats 400. Population to draw from, 12,000. Stage 30 feet wide, 25 feet deep, 40 ft. high. Seven dressing rooms. Steam for heating. Electricity for lighting. Now booking for 1922-23. Address: **JOE GOULD, Manager.**

Mount Morris, N. Y.

SEYMOUR OPERA HOUSE.

None but first-class attractions booked at this house. Well stocked with scenery. 250 seats. Population of town, 4,000. Seating capacity, 500. New opera chairs; size of stage 25 ft. x 30 ft. Large dressing room. Electric lights throughout. Main line D. & W. N. Y. & P. R. R. and Rochester division Erie R.R. Special rates with hotels. Bill board facilities best in the country. Space in both newspapers. **NORMAN A. SEYMOUR, Prop't.**

Montgomery, Ala.

OPERA HOUSE. **THEATRE.**

221 and 214 Bibb Street. Cor. Monroe & Perry St. THEATRE, Troy, Ala. OPERA HOUSE, Etahala, Ala. For dates, terms, etc., address: **G. F. McDONALD, Montgomery, Ala.**

Owensboro, Ky.

NEW TEMPLE THEATRE.

THE ICE BROKEN. Opened on Sept. 25 by the Ship Show company, to a large audience. Given up to be one of the finest small theatres in the south. Seating 1,000; population, 1,000. Get in the "swim" by playing this house on your Southern tour. For particulars address: **A. G. SWEENEY, Manager.** N. Y. Reps. Klaw & Erlanger and H. S. Taylor.

Petrolia, Ont.

VICTORIA OPERA HALL.

Plays first-class attractions only. Population to draw from, 600. Seating capacity, 750. Good stage and scenery. Four dressing rooms. Correspondence solicited. Now booking for season 1922-23. Address: **W. E. REYNOLDS, Manager.**

Portage la Prairie, Man.

PRATT OPERA HOUSE.

Just completed. Everything new and first-class. Dressing-rooms on stage floor. Seating capacity, 650. Population, 4,000. Electric light. Address: **R. N. H. PRATT, Proprietor.**

Port Jervis, N. Y.

THEATRE NORMANDIE.

The only fully equipped and first-class house in this city. Newly refitted and modern in every respect; seating capacity, 500. Dressing rooms on stage floor. Electric light, gas and steam heat. 12,000 to draw from. Best terms offered. Now booking season 1922-23. Address: **PORT JERVIS, N. Y.**

Pottstown, Pa.

GRAND OPERA HOUSE.

To Theatrical Managers: The new house will be ready to open Oct. 25, 1922. A first class attraction is wanted for the opening. A popular Comic Opera Company preferred. Stage 42 ft. x 30 ft. Seating Capacity, 1,100. Address: **C. F. STROHL, Manager.**

Shamokin, Pa.

G. A. R. OPERA HOUSE.

The house is first-class in every particular; seating 1,500 with standing room for 500 more. There is a population of 25,000 to draw from. Now booking for season of 1922-23. For open time apply to: **JOHN F. OSLER, Manager.**

OUT OF TOWN THEATRES.

Seneca, Kansas.

GRAND OPERA HOUSE.

Good one-night stands for first-class attractions. Second-class not wanted. On direct line from Kansas City and St. Joseph. Mo. to Beatrice, Lincoln and Omaha, Neb. A few more attractions wanted for this season. Address: **JAMES H. GLEASON, Manager.**

St. Louis, Mo.

GERMANIA THEATRE.

11TH and LUCAS PLACE. The most fashionable, best equipped and elegant house west of New York. Opened Sept. 4. For terms and particulars apply to: **WALDENAR and BUECHER, Managers.**

St. John, N. B., Canada

NEW OPERA HOUSE.

Scenery by Sydney Childley. Holds 1,200; stage, 30 ft. x 40 ft. deep; 40 ft. wide. Grid-iron, 57 ft. Between the rails, 40 ft. Adjustable grooves, 16 to 20 ft. Proscenium opening, 25 ft. high, 35 ft. wide. On main line Pennsylvania R.R. Fully stocked with new scenery. Address: **A. G. SKINNER, Manager.**

Tyrone, Pa.

ACADEMY OF MUSIC.

New building. Opened Feb. 8, 1922. Seating capacity, 1,000. Stage, 35 ft. deep 60 ft. wide. Grid-iron, 57 ft. Between the rails, 40 ft. Adjustable grooves, 16 to 20 ft. Proscenium opening, 25 ft. high, 35 ft. wide. On main line Pennsylvania R.R. Fully stocked with new scenery. Address: **MILTON S. FALCK, Manager.**

Uhrichsville, Ohio.

CITY OPERA HOUSE.

Midway between West Uhrichsville and East Denison. Recently remodelled and stage refitted with new and elegant scenery from Soemen and Landis' Studio, Chicago. 500 seats; electric light; dressing rooms on stage floor; only house in the city. 8,000 population to draw from. Now booking for season 1922-23. Address: **CITY OPERA HOUSE, Uhrichsville, O.**

Vinton, Iowa.

WATSON'S PARLOR OPERA HOUSE.

Now booking for season 1922-23. The handsomest and best appointed theatre in Central Iowa. Built, 1875; remodelled, 1912. Do not confound this with the so-called new house opened 1915. This is the old house and playing all the first-class attractions. BECKLEY in addressing all applications for time and terms to: **C. WATSON, Manager.** Watson's Parlor Opera House.

Winchester, Ky.

WINCHESTER OPERA HOUSE.

New, attractive, and modern in architecture, seating 1,000. Population, 6,000. A growing place with six railroad outlets. Playing only one attraction per week. None but good attractions wanted. Now booking for season 1922-23. Address: **WILLIAM MILLER, Manager.**

TOILET ARTICLES.

C. D. HESS

GREASE PAINT

Stage Make-up

For sale at **LAWRENCE & MATTOCK, 140 Broadway, N. Y.** **F. WURSTEN, 110 Bowery, N. Y.** **L. K. SER, 470 Sixth Avenue, N. Y.** Send your address for printed list of all who sell our Stage goods throughout the United States. **Youthful Vint Manufacturing Company, ROCHESTER, N. Y.**

NWE. BA LEV'S SURE

HAIR GROWER

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 2 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. 50 cents per package or three for \$1. Sent by mail prepaid. **BAILEY SUPPLY CO., COOPERSTOWN, N. Y.**

NEEDICAL.

SPAN'S TABLETS regulate the bowels, purify the blood, and are safe and effective. The best general family medicine known for Biliousness, Constipation, Dyspepsia, Flatulence, Headache, Heartburn, Loss of Appetite, Neural Depression, Painful Digestion, Pimples, Sallow Complexion, Tired Feeling, and every symptom or disease resulting from impure blood, or a failure by the stomach, liver or intestines to perform their proper functions. Tablets given to over-acting are benefited by taking **SPAN'S TABLETS** after each meal. Price by mail 1 cross-box, 10c. Address: **THE SPAN'S MEDICAL CO., SPRINGFIELD, N. Y.** Agents Wanted: \$10.00 per cent profit.

FOR LADIES

who are troubled with the painful and debilitating weakness peculiar to their sex, **IT NEVER FAILS** to produce immediate relief. Sent prepaid, for \$1.00. Address: **DR. J. H. CLARK, 103 Clark St., Chicago, Ill.**

Andrews-Demarest Seating Company

Manufacturers of Seating for Opera Houses, Churches, Lodge Rooms, Etc. 108 EAST 16th STREET (2 doors East Union Square), NEW YORK.

THEATRE

THEATRE

THEATRE

TRANSPORTATION.



Solid trains between New York and Chicago via —
Chautauque or Niagara Falls. The favorite through line between New York and Binghamton, Elmira, Rochester, Buffalo, Toronto, Detroit, Cleveland, Cincinnati, Chicago, St. Louis, and all points West.
D. I. ROBERTS, Gen. Pass. Agent, New York.
JAMES BUCKLEY, Gen. Eastern Pass. Agent, 40 Broadway, N.Y.

Atlantic Transport Line.

NEW YORK—LONDON.

MISSISSIPPI Saturday, Oct. 8
S. ANTONIO Saturday, Oct. 15
WICHITA Saturday, Oct. 22
MASSACHUSETTS Saturday, Oct. 29

These fine steamers have been specially constructed for the London trade by Messrs. Harland and Wolff of Belfast. They are fitted with electric light throughout, and have splendid accommodations for a limited number of first class passengers. SALOON AND STATEROOMS AWARDSHIP. Steamers marked * carry a doctor and stewardess. For freight, passage, and other information apply to the **NEW YORK SHIPPING CO., General Agents.** Produce Exchange Building, 4 Broadway, New York.

JOSEPH F. COMBERT

Proprietor.

Conch Lamps

Carriage, Bicycle, Express, Van, Delivery, Horse Cart, Hearse, Etc. Lamps Made and Repaired. Second-hand Lamps for sale. Gold, Silver, Nickel and Brass Fixing, and Glass Setting done.

ALL WANTS OF THE TRADE SUPPLIED.

1557 B'dway, New York

W. McCarty Little, Pres. J. H. Jones, Sec. & Treas.

UNION

UNION

UNION

TELEPHONE CALL, 15th Street, 1557.

1557 B'dway, New York.

Dramatic Mirror Binder

A handsome binder, gold lettered, holding 36 numbers of THE MIRROR. Subscribers will find it the handiest, neatest, best method to preserve their topics.

75 cents. By mail 95 cents.

THE DRAMATIC MIRROR.

143 Broadway, New York.

DOBLIN TAILOR

834 Broadway.

FALL STYLES NOW READY.

Rules for self-measurement sent on application.

36TH St. 143 and 145 West—First-class rooms and board, only half a block from Broadway. Rooms on suite or single, and very handsomely furnished, some with a private bath. Terms \$10 to \$15 per week. Mrs. E. P. FOX.

AMERICAN ACADEMY OF THE DRAMATIC ARTS

GLYCEUM SCHOOL OF ACTING

FRANKLIN H. SARGENT, President

The regular academic course begins Oct. 25. Apply to: **PERCY WEST, Business Manager.** THE BERKELY LYCEUM, 19, 21, and 23 West 45th Street, N. Y.

IN OTHER CITIES.

CHICAGO.

John Drew was greeted by a large and very elite audience at the Columbia Theatre, where he made his debut as a star in this city Sept. 26. Mr. Drew received an ovation, and was called before the curtain at the close of every act. The *Masked Ball* is not a brilliant piece. It bubbles over with refined sarcasm, comedy, however, of the very light order, and seemed to delight the public. It is wonderful how the action can be kept brisk and the story interesting through three acts, when after each act you wonder what more there is to tell. The second act is the best of the three; there is hardly a tedious moment throughout its course; the movement is rapid, extremely ridiculous, and exceedingly hilarious. The farce being an adaptation from the French of Besson and Carré, by Clyde Fitch, has its naughty side, but far less than the average play from the pens of Gallic dramatists. Not a particle of indecency is noticeable. Domestic infidelities of two interesting couples of an entirely different nature form a great part of the piece's complications. Mr. Drew was the centre of all eyes, and the audience watched him with an every movement and expression. He acted the part of Dr. Bonnet with the intelligence that has always characterized his work in the past. His delicacy mingled with great force in handling any role without once approaching near to overdoing a decidedly farcical part such as the one he acts in *The Masked Ball*, displayed his naturalness in an unusual part. That charming actress, Maudie Adams, made a success of the part of the wife of Bonnet. She has one scene in which she pretends to be tipsy, to punish her husband, which would in the hands of a less skilled actress be decidedly vulgar, but she plays it so sweetly and with such delicacy that it was impossible to judge it harshly. Harry Harwood was admirable in a part of nearly as much importance as Mr. Drew's. Special praise is forth coming to Harold Russell for his excellent performance of the duped lover. Virginia Buchanan played the familiar part of the jealous wife cleverly. Leslie Allen and Annie Adams played well parts that did not call for a great display of power. Frank Lamb and Lillie Florence finished the cast. The handsome Columbia was packed from top to bottom, and a roaring reception from a crowded house on Monday night. The piece is staged acceptably and with taste. The co. is mostly made up of the best of Mr. Crane's last year support, and includes George Deans, Adolph Jackson, William Herbert, J. C. Pagett, J. W. Shannon, George F. DeVere, Gladys Wells, and Marie Dantes. Same 3-4.

A temperate loss, Mr. Crane's latest, continues at the Grand Opera House to large business. Same 3-4.

The Lyceum Theatre co. presented *Lady Bountiful* for the first and last time at Hooley's Theatre, as hereafter this co. will play all engagements in this city at the Columbia. *Lady Bountiful* is receiving a large share of the same enthusiastic public's attention, and is proving one of the best of the plays presented by Daniel in the past. The play was staged last week here. Miss Cayvan, Miss Shannon, Miss Tyrrell, and Messrs. Kelcey, Le Moyne, Macchillo, and Wolcott are happily cast, while Mr. Williams is excellent in a very small part. *Lady Bountiful* will be presented four times this week. The *Wife* twice, and *The Charity Ball* twice. Imaginative, B. de la Roche's latest comedy, follows.

All Stars celebrated its 25th performance last Friday evening, and beautiful souvenirs of the occasion were distributed. The Chicago Opera House was packed at every performance as usual. Everything is as bright and lovely as ever. No change has been made during the past week, either in cast or business. Same 3-4.

Underground, a play dealing with the labor question, attracted large and appreciative audiences to the Lyceum Theatre. The play was finely produced, and played by a strong co., headed by talented actor, Frank Harrington. Richard Golden in *Old Joe* pretty 3-4.

Charles McCarthy in *One of the Bravest* was the attraction at the Windsor. A fire-engine and a horse-drawn fire truck are introduced to the delight of the audience. The co. is competent, and the play is a good one. *Harvey's* *Monte Carlo* will return from the Pacific coast tour and play a week's engagement at this theatre 3-4.

A co., which includes W. A. Clifford, Harry Hunter, A. A. Castleton, May Fox, Marie Wells, and Duffie Tracy are presenting *A Pair of Jacks* to crowded houses at Harlin's Theatre. The amusing game has been somewhat revised since last seen and is interesting last year's success. Lost in New York 3-4.

Miss Rogers' Landing was presented at the Clark Street Theatre 3-4. Lela Belle as Little Niggs is very amusing. Co. good. The *Old* *Story* 3-4.

The fourth of Harlin's *Home Minstrels* is attended by the large and pleased audiences that attend their performances. Lincoln Elwood, the male soprano, made a good drive on 3-4.

The *Old* *Story* did well at the Alhambra. It is to be seen a rather old story, but still interesting, judging from the business done.

The People's Theatre had Joseph A. Bruce (Arizona Joe) in *The Black Hawk*, a very, very wild melodrama. The supporting co. fair, and business good. 3-4 in *Slavery* 3-4.

All Stars made its Pacific coast tour under the direction of Al. Hays.

The Criterion Theatre will open soon, after a long period of darkness, as a first-class vaudeville house. Charles Ragle will be the manager.

May North, a clever girl, and a graduate of the Chicago Musical College and School of Oratory and Dramatic Art, received a flattering offer from Hammer Music, which she accepted, and left to join his co. in New York last week.

Signor A. Liberati and his famed band of fifty musicians were to have given a concert at the Columbia Sunday evening, but the union men in the band objected to playing in a theatre where the regular theatre orchestra were on strike, and refused to play. Signor Liberati hustled around and gathered about him a crowd of musicians or unemployed players, and gave a creditable concert in spite of all. Miss Pango, Miss Long, Signor Pacci, and Signor Verdi were the soloists. The house was well filled by an audience who gave the trembling band lots of applause.

Major George McConnell, the dramatic critic of the *Chicago Times*, has accepted an offer from Col. Campbell of the *Van Hook Commercial Advertiser* to take charge of the dramatic department of that paper.

Joseph Hartlett Davis left this city to join his co., The *Bohemians*, for the regular season's work. Mrs. Davis has been reading most of the Summer at her husband's farm in Crown Point, Ind.

LOUISA C. GARDNER.

CINCINNATI.

The opening of the Walnut Street Theatre Sept. 26 was the event of the week in local theatrical circles and it is safe to say that a more enthusiastic and appreciative audience than that assembled to witness Thomas W. Keene's performance of Hamlet on the opening night has never been witnessed in Cincinnati. The women were each presented with a souvenir programme printed on satin. The cast was an admirable one throughout and the performance in every respect a most enjoyable one. Frederick Paulding, Henrietta Vaders and Maids Craven in the more prominent roles were notably good. Ritchell, Chello, Louis XI. and Merchant of Venice made up Keene's programme for the first week, and during his second and final week the theatre will be Richard III. produced in spectacular style. Managers Havin, Rainforth and Miles were all called before the curtain on the opening night, and the latter's reference to Havin as Nodesty and Rainforth as Morality captured the audience.

Freshman's co., headed by William Morris and his very attractive young, in *The Lost Paradise* packed the theatre nightly from 26-30, and the judgment which placed Manager Rainforth in booking the co. for a two weeks' engagement, was favorably commented upon on all sides. Mr. Morris' role is a strong one throughout, and his work in the final act

stamps him as one of the best leading men on the stage to-day. Orrin Johnson acquitted himself with honor in a rather thankless part, and Elaine Blum came in for favorable notice for the excellence of her work in the role of Polly Fischer. The engagement of the Freshman co. will close at Charles Dickson in Incog. 10-12.

Manager Louis Hallenberg opened the regular season at the Pike 26 with the Katherine Termini Opera co. in *Amorita*. The attendance was of a nature that induced the display of the S. R. O. board at an early hour. The prima donna in the title role of C. Termini's beautiful opera made an immediate hit, and proved herself an artist through out. Gertrude Eastman as Angela, and Sylvia Langlois as Barbara rendered the star excellent support, as in fact did the co. throughout. Said Pasha was presented 2-3. J. W. Summers in Jerry 3-4. A Kentucky Colonel 10-12.

At Huch's The Play Train, with Florence Hindley as the star, was well received 2-3. The star's clever musical specialties were nightly enjoyed. The cast included several artists above the average, the work of Fin Kennedy, W. J. Sully, John H. Caldwell, and Maggie Fielding being especially not worthy. The play was satisfactorily staged. Kara Kendall in *A Pair of Kids* 2-3.

Master and Man constituted the attraction at Havin's 2-3. The melodrama is strong throughout and the performance of the two Patterson Brothers, of Wimpsey Logan, while not effacing the remembrance of Dominick Murray's powerful portraiture of the part, was most creditable. The other leading characters were satisfactorily handled by James A. Mahoney, Charlotte Ray, and Florence Marion. The play was very effectively staged. Robby Gaylor in sport McElister 2-3.

Norton Beers, the attraction of the week ending 1 at Harris', had been seen at the same house in bygone years in *Rooms for Rent*, *Alone in London*, and *Enoch Arden*. His new play *Eloped with a Circus Girl*, though handicapped by an exceedingly lengthy title, found immediate favor with the patrons of Harris' and packed the house nightly. Emily Keen as the circus girl, by the general excellence of her performance, assisted materially in the success of the week. The play was cast in satisfactory style and mounted effectively. The Cannon Ball Express 2-3.

Gus Hill's Vaudeville Stars furnished the patrons of the People's with an exceedingly interesting programme during the week of 2-3. The more prominent features of the performance were the acrobatic specialties of the two Patterson Brothers, Swift and Chase's musical act, the jugglery of Setsuma, and Maud Beverly's vocalism. The Night Owls 2-3.

Manager James E. Penney, of the Empire Theatre, Indianapolis was in the city 25, and reports his new venture in the Hoosier capital city as a decided success. He and Beverly, the duo-comic of Gus Hill's World of Novelties, if done runner be correct, will be wedded to a member of the same co. at the season's close.

Manager R. E. J. Miles will be the booking for the Walnut Street Theatre, and John Havin will attend to the house management, and will remove his office from Havin's to the new theatre just across the street. By the way, speaking of Havin, reminds me that the general manager had a narrow escape from serious injury on Sunday 25, his horse taking fright, throwing the manager and Charles Smith of Horn and Smith, the theatrical contractors, who have just completed the Walnut Street Theatre, out of Mr. Havin's buggy. Both gentlemen escaped with comparatively few scratches. James McDougall.

PHILADELPHIA.

The opening of what is to be a two years' continuous season was begun by Corinne at the Chestnut Sept. 26 with every indication of success. Artistic and well presented all the week and will be the feature, although the star has two other burlesques that can be called into play whenever it is found necessary. Richard Stahl, who is now musical director of the co., has written some pretty music for the production, and the book shows traces of having been brightened. The costumes and scenery are the handsomest ever carried by this organization. The chorus is numerous and well drilled and the attraction is on a more elaborate scale than ever before attempted by this co. *Fanny's* *Return* 3-4.

The general opinion of audiences attending the Walnut is that Edward Wilton Royle's *Friends* is delightful. Although the author is a beginner, his play shows no signs of the novice in playwriting. The brilliancy of the dialogue and convincing nature of the situations direct the attention from the glaring improbabilities of the plot, making the several verdict altogether in the play's favor. All the characters are in complete harmony, especially the leading one which the author personates. Should Mr. Royle care to adapt the stage permanently, his success is assured in light comedy parts Joseph Murphy 3-4.

A revival that should attract more than ordinary attention is that of *Hamlet* at the Park. The principal roles played by Elsie Ellender, C. W. Coultick, and Frank Weston, the actors who originated the parts they are now playing, in the famous run of this successful play. New scenery has been prepared for this production, which is laudable in every particular. Strange as it may seem, this dramatic treat was witnessed by comparatively small houses. *Hamlet* Tempus, opens a fortnight's engagement in The Lyceum 3-4.

The show at the Broad continued to be occupied by the merry forces presenting the *Tar and Tarter*. The co. is generally considered to be superior in many particulars to last year's organization, and it will doubtless win success on the road. Fred Freer and Mattie Cottrell have made very favorable impressions, particularly the latter, who introduced a little specialty of her own with success. Daniel's *Lyceum* co. will open a week's engagement 3-4. They will be seen in *Lady Bountiful*, *Squire Kate*, *The Wife*, and *The Charity Ball*.

The value of John Drew's services to the Italy co. can easily be estimated after witnessing one of their present performances at the Opera House. Although plays were selected in which Mr. Drew had less important parts than in most of his Italy engagements, his absence was always apparent. Delia and George and Taming of the Shrew were presented. Digby Bell makes his stellar bow in *Jupiter*, staying two weeks.

But two more weeks remain of the delightful performances of grand opera at the Grand Opera House. This and the fact that the public patronized it here this year more than in any other, makes the season a very successful one. Their repertoire is large and varied. Every class was considered. Would it be a bad scheme to try this co. on the road this season? A short season would be a safe experiment, and would doubtless result successfully. Zampa is in rehearsal, and will be given for the first time by this co. next week. *Princess and West's* production of *8 Balls* with the Brothers Byrne is playing its third engagement at the Empire. Two visits were paid to this house last season, packing it to the doors on each occasion. The present engagement is a big winner. *Spider and Fly* 3-4.

As the season advances, audiences at the Grand Opera House increase in size. Manager Holland seems to have hit the winning mark with his co. and plays. Amy Lee, Frank Boone and Edw. Belmont are very popular at this house. *Crushed* Bell and Eleanor Lane increase in the public favor each week. Nellie McHenry's farce, *Chain Lightning*, was given this week with splendid returns. The piece has a past offering numerous opportunities to Amy Lee, and it is needless to say that she embraced them. *Crushed* 3-4.

The National had its *Old Times*. All times are good at this house, and a good attraction is invariably rewarded with pecuniary gain. This play has been seen here before, its emotional scenes have aroused sympathies on a former occasion, as also have its villains been condemned. Co. and scenery first-class. *Antony and Cleopatra* 3-4.

Such a thrilling story of the French Revolution, Paul Kassar, enjoying a profitable vogue at the People's. This is a really strong drama and deserves the success that is always its lot in this city. Porter J. White and Mildred Holland had a capable co. *Underground* 3-4.

May Howard's *Burlesque* co. are playing a profitable engagement at William J. Gilmore's Arch. The dramatic character of her cast, enjoying a profitable vogue at the People's. This is a really strong drama and deserves the success that is always its lot in this city. Porter J. White and Mildred Holland had a capable co. *Underground* 3-4.

Manager Spink offers the *Two Novelties* show at

the Standard. This comprises *Boots Mitchell* and her comedy co. in *Betty Saunders*, and a variety bill of no mean proportions. After Seven Years 3-4.

Lights and Shadows is the current attraction at Forough's. The thrilling scenes in the play receive due appreciation from the audiences at this house, as do also the realistic effects. Gordon Leach and Stella Ross have been engaged for *Wife for Hire* 3-4.

Gus Hill's World of Novelties offered amusement to numbers at the Lyceum during the past week as did also Lester and Williams' *He and Jack* at the Lyceum. *Fairies* Well came to the latter 2, and *Boots Mitchell*, with *Boots*, to the first named house on the same date.

Manager Albee offered his usual mammoth bill of variety at the Bijou, playing to S. R. O. on several occasions.

The burnt-cork jokers at *Caracross* continued to amuse large audiences. The Saturday matinee at this house was attracted many.

The original German version of *The Private Secretary*, Don Shiloh's, was presented at the Germania this week. *Walt*, Hartmann and Lacie Wendt also appeared in plays at this house.

Manager Harry Pincus has completed his staff of assistants for the Winter Circus. O. J. Ferguson, a former circus man, becomes assistant business manager. Ernest Lacy will do the press work; Harry Pincus will handle the box-office, and Adam Forough, Jr. is to supervise the circus portion of the entertainment.

The regular dramatic season at the Grand Opera House opened Oct. 27 with a revival of Richard Stahl's *5-11 Pasha*. Catherine Germaine has been engaged for the leading female part.

Manager Charles MacIntosh has completed arrangements whereby Thomas C. Schreiner and his co. will present *The Isle of Capri* in the Academy Thanksgiving week. This just precedes the New York opening of the co., and it is promised that the good things that were reserved for metropolitan audiences will be revealed during that week.

Frank Howe, Jr., has booked the best list of attractions for the Winter ever seen at that house. Across the Potomac will open 2, and then follow in regular order, *Walt*, one week. *Helen and Bart in The Idea*, Family Circle, provided by Mrs. Burnett's new one-act play; *Wise Delvett*, Reed and Clegg; *Annie Parker* in *Miss Biddle* of Duluth; *Blue Jeans*, Robert Russell in his new play, and a number of others equally good.

JOHN S. CAVANAUGH.

CLEVELAND.

Sport McElister, with Robby Gaylor in the title role, did a very large business at the Lyceum Theatre 2-3. The support is as a whole somewhat stronger than last season, the conspicuous features being Bernard DeVere's singing, and the excellent comedy work of John Schreiner and Mr. Taylor's specialties were loudly applauded. The rest of the week was filled in by Frank Daniels with the perennial *Little Puck*. Notwithstanding the age of this production, tremendous houses greeted Mr. Daniels and his excellent co. Hilda Thomas made a great hit as Clara, and Beane Sanson is the same as of yore. A Trip to the Circus 3-4; *Larry the Lord* 2-3; *Harry* 1-2.

Miss Helyett did a good week's business at the Opera House at advanced prices. The comedy-opera was presented in fine style. The orchestra was handled by Billy Ford with his usual ability. The Limited Mail 3-4; *Rosita* 10-12; *The City Directory* 2-3.

The Midnight Alarm raised havoc with the supporters under the gallery at Jacobs Theatre last week, as for a time it seemed as though the patrons of that classic portion of the house would cause them to give way with their unexpressed enthusiasm. Everything in the sensational line that can be crowded into two hours and a half can be seen in this piece. The scenery and mechanical effects are surprisingly good. *The Crooked Lane* 3-4; *Siberia* 2-3.

The Rose Hill English Folio co. played to a succession of large houses at the Star, and made every satisfactory impression on Mr. Drew's patrons. The co. is stronger and better than ever before. The burlesque, *The Mountebank*, is staged and costumed beautifully, and the incidental specialties by Helen and Dunn, Carr and Tourjee, Miss Edwards and Francis, Crawford and Bowers, and Miss Edwards' excellent, who signed the war co. 2-3.

Quite a sensation was raised here last week by the arrest of Fred H. Whipple, manager of O'Donnell's *Neighbors*, on the charge of obtaining money by false pretenses from a Pittsburgh, Pa., bank. It seems that some few years ago when at Pittsburgh, Pa., Whipple found himself short of funds, and, after being introduced at the bank, drew a draft on the Whipple Electric Co., of Cincinnati, of which he is president, for \$500, which was promptly cashed. Mr. Whipple claims the draft has never since been presented to him, that he has never even heard of it, and that he stands ready to pay it at any time. However, the bank people got out a warrant for his arrest, and issued it to Governor McKelvey, who signed the extradition papers. Mr. Whipple was arrested and was incarcerated in the County Jail during the week's engagement of his co. at the Lyceum Theatre, when he left for Pittsburgh in charge of an officer. Mr. Whipple has many friends here, all of whom feel confident that he is entirely innocent and will be exonerated.

Charles H. Young looked after A. V. Pearson's interests here last week. W. H. GORDON.

DETROIT.

A Trip to the Circus began a week's engagement at the Lyceum Sept. 26 to a good-sized house. This piece is the first of its kind ever presented in Detroit, and made a favorable impression. The first two acts are rather tame and uninteresting. The third act, however, which introduces the interior of a circus, is very realistic. Real horses, bare-back riders, and other accessories are introduced, and the air is redolent with the odor of sawdust. The circus scene introduces several clever performers, especially Viola Rivers, bare-back rider; George Carron, clown; James Bell, hurdle rider; and several others equally good. The main speaking parts are taken by James Woodward as *Uncle Sam*, Charles C. Hanbury as *Steven*, Rose, C. E. Kildredge, Chas. Dean, Miss Thornton, Miss Davis, and others. *Southern* *Marine* Band, under the management of the *Blackly* Syndicate, will give a concert 3-4. *Clay* *Clement* and his co. will fill out the week.

At the Detroit Opera House Frank Daniels in *Little Puck* began a three-weeks' engagement 2-3. Mr. Daniels is the same clever comedian as ever, and *Little Puck* is too well known to be more than mentioned here. Mr. Daniels introduces several new features into the piece this week, which keeps it quite up to date. The co. includes, as usual, Beane Sanson and other clever artists, among whom are Robert Egan, B. J. Don, George Campbell, Hilda Thomas, and Billy Fordine. *Roland* *Read* 2-3; *The New West* 3-4.

George W. Morris in Aunt Bridget's *Babe* began a week's engagement on Sunday night, 2-3, at Whittier's Grand Opera House. On this night an incident occurred which illustrates the utter folly of an audience becoming panicky. Some of the gallery girls were brusque and a policeman on duty was called to protect them. As they were going out one of them shouted "fire," which at once caused a stampede. Most of the audience then came made a rush for the door, and about three hundred went out, mostly men. During this some many women fainted, and a panic seemed inevitable, until the leader of the orchestra taking in the situation at a glance, started the music, and the actors on the stage worked earnestly to divert the attention of the audience, and finally they succeeded. The boy who did this creditable act was caught, and will be sent to the Reform School. It is a wonder that more accidents of this character do not happen. At the same time, it sometimes proves a blessing in disguise, in order to thoroughly test the exits of the theatre, so that should any real trial of this kind occur, there might be no loss of life. One of the *Bravest* 2-3.

The picture and sketch of George F. Goodale, dramatic editor of the *Free Press*, which appeared in *The* *Whelan* last week, was highly approved of by all the local papers. The fact that Mr. Goodale was in point of continual service the oldest man at the business now in the service, with the exception of possibly William Winter, of the *Tribune*, cannot generally be known, but such uncertainty is a fact. Mr. Goodale leaves his years of service lightly, and

with the exception of his hair being so much what more gray, is just as young looking as he was twenty years ago, when I first knew him.

F. E. STREAN.

NEW ORLEANS.

The Academy of Music opened for the season Sept. 25 with *The Colonel* before a large audience. The play was interpreted by a co. which included Josephine Florence Shepherd, Kate Vandenberg, Oscar Sisson, and Harry St. Clair. It was the first legitimate comedy co. that has come here this season, and consequently drew well. The Private Secretary 2-3.

The attraction at the St. Charles Theatre last week was James B. Mackie and Louise Sanford in *4 Times* *Cellar Door*. Business fair. The Fire Patrol 2-3.

Gorman's Minstrels have been playing to empty chairs at the Grand Opera House. Charles A. Gardner 2-3.

The Garden District Theatre opened for the season on 2, with an ambitious representation of *Julius Caesar*, with a cast that included a number of local amateur players. McCabe and Young's Operatic Minstrels 2-3.

L. B. Gascon, the famous Boston society banjoist, is in the city.

Fred. Maubert, the old reliable and popular, is in charge of the box-office of the Academy of Music. LOUISA C. GARDNER.

LOUISVILLE.

The two nights' engagement of Barlow Brothers' Minstrels at Macaulay's was a success in point of attendance. A fairly good bill was offered.

The *Old Homestead* owned Sept. 26 to an overflowing house. Archie Boyd gives a remarkably clever impersonation of the fine old Down East, Uncle Josh. The play is a familiar one here and it retains its popularity wonderfully. The Kentucky Colonel 2-3.

The two concerts at the Masonic of Louisville's young violinist, Sol. Marcason, drew out all of the friends of the young artist. His playing of "My Old Kentucky Home" was a pathetic and an appropriate incident. Mr. Marcason will be one of the principal members of the Boston Quinette Club which shortly starts on tour. The next attraction at the Masonic will be the German Opera.

At Harris', Walter Jones and Stella Mayhew in *The Pulse of New York* played to satisfactory business. Master George Elliott made a hit in his specialties, and the scenery is deserving of special mention. Our Irish Visitors 2-3.

Frank Jones as St. Perkins in *Our Country Cousin* was the attraction at the Bijou, and a paying one it proved. A Pair of Jacks opens 2-3.

The Hay Russell specialty co. did a very large business at the West Back. Pauline Batcheller, Fish and Richmond, and J. Marcason are in the co. The afterpiece, *Divorce*, made a hit. Gus Hill's *Novelty* co. 2-3.

The engagement of Captain Herne, U. S. A., commenced at the Auditorium 1.

L. Florence, formerly of Harris' is selling tickets at the ball park.

Robert Griffin Morris, the playwright, was here during the engagement of his latest play, *Love and Money*, at the Masonic.

Louisville's young professionals have all secured good engagements. Orrin Johnson is with the Frohman co., Walter Matthews with Julia Marlowe, Kathleen Kerrigan with Niobe, and Elaine Ellison with *The Lost Paradise*.

J. Crittenden Webb, author of *Edwin Mavo's* play after Twenty Years, has written a play descriptive of Kentucky life which he calls *The Marshall* *Mayfield*. He expects to produce it this season.

CHARLES D. CLARKE.

SAN FRANCISCO.

The Mountebanks, a comic opera, by W. S. Gilbert and the late Alfred Cellier, was produced for the first time in America by the Lillian Russell Opera Company at the Baldwin on Sept. 25. Cast: Alfredo, C. Hayden; Carmelo, Bartolo; Louis Harrison; Arrastino, Arrogante; Charles Dungan; Pietro, W. T. Carleton; Elvino di Pasto, James G. Peakes; Rosette, John E. Endrey; Bragg, Mr. Walech; Gais-pro, A. Bassi; Utrice, Cecilia Pollock; Sita, Lillian Russell; Minestra, Ada Dure; Teresa, Lillian Russell. It is safe to say that very few first productions in this city have achieved as great a success as did *The Mountebanks*. Gilbert's libretto sparkles with wit and philosophy, blended with humor and sarcasm. Among the lyrics of the new opera are some of Gilbert's happiest efforts. All of the ballads are pretty, both in words and music, and the ensembles, for which Gilbert has always had a liking, show him in a new vein. The intermezzo, by Cellier, at the opening of the second act, is a clever composition, bright and interesting. The scenery is beautiful. The costumes are neat, handsome and attractive. Miss Russell has two songs which will set the heart of some of our hearers beating with jealousy. In *The* *Woe* *Woe* *Woe* has a character which fits her perfectly. It is light and airy, with a tinge of seriousness, which she imparts in an artistic way. C. Hayden C. Hayden Alfredo's role charmingly. His acting is graceful and dramatic, and his singing one of the best of the opera. Louis Harrison never did anything better than Bartolo, the depressed tradesman, and Laura Clement made quite a hit as Sita, the dancing girl. Ada Dure had a creditable part as Minestra, but she played it well. Cecilia Pollock was excellent as Utrice. W. T. Carleton made a fine Pietro, the mountebank showman. Charles Dungan, as the leader of the Tamorras, surprised his most ardent admirers with his singing and clever acting. It cost Mr. T. B. any French just 3-4 to stage the opera, and he is to be congratulated on the manner in which it is presented 3-4.

Gus Henge opened at the California last night with Von Vonson. A crowded house greeted him. Dan Sully is playing *The Millionaire* at the Bush. *Estrella*, a new work, is being given at the Ti-voli.

In spite of all is being finely presented by the Alcazar co. Victory Bates made a pronounced hit in the leading role. ROBERT S. MACKAY.

BOSTON.

Annie Paley will open in her new play, *Miss Biddle* of Duluth, at the Tremont 3-4. The star has not been seen in this city for two years. She will revive several of her earlier successes before the fortnight's engagement is over.

Annie Lewis will make her first appearance as a star in Boston at the Bowdoin Square this week. It seemed odd to see Frank Tannehill, Jr., acting as advance agent, but he proved to be just as successful in preliminary booking as he is in his work behind the footlights. He will resume his old part in *The Country Circus* after election.

Elaborate preparations have been made at the Grand Opera House for the production of Dr. W. E. Carver's Western play, *The Scout*. The members of the co. were in Boston last week. Among the things to be shown in the piece is the largest tank of water ever placed upon a Boston stage. The *Puter of Texas* 10.

Novelties have been added to 2-3 so that the piece is more successful than ever. The variety of the theatre is tested nightly. Edward E. Rice's latest idea is the establishment of a series of popular Sunday night concerts, which have proved extremely successful. At the last one 2 galoncha made her first appearance, and several of Sir Arthur Sullivan's songs were given by Alice Bates-Rice, Theresa Vaughn, Jerome F. Hainsworth, and Lon F. Shine.

This is the concluding week of the engagement of Mrs. Potter and Mr. Bellow at the Globe. The management has decided to revive *Thérèse* on account of the success which attended the performance. The play was announced for a single and final performance, and as a result every seat in the house was sold, and many were turned away.

Four weeks of success attended Miss Helyett at the Hollis Street last Spring. The piece comes back now for a single week's performance, the co. being substantially the same as that which was seen here before. A Mad Haregain packed the house 2-3.

Settled out of Court has settled down at the Columbia for a long run. At least a long run could be given if it were not for the arrangements for the production of *Augustus Thomas*' new piece, *Surrender*, which will be produced here in November.

Agatha's success at the Museum is well known. The audiences arose longer instead of smaller, and Miss Harrington's *Good Bye* will not be produced here for some time. Mary Hampton, Marie Burruss,

tested the capacity of the house Sept. 27, and gave a fine performance. Lord Roney 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Gloria Sept. 27; large house. Spider and Fly 28; S. R. O. 29; large house. 30; small business. 31; THE NORONNE (A. H. C. Bean, manager): Howorth's Hibernia 26, 27; good houses.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Gloria Sept. 27; large and fashionable audience. Cleveland's Grand United Minstrels 28; crowded house and pleased audience. 29; MONTANA HALL (E. H. Ballard, manager): Joshua Whitcomb 27, small and disappointed audience.

ELFAST.—OPERA HOUSE (J. M. Gottrell, manager): Lola Pomeroy in repertoire Sept. 27-28, described light business.

BATH.—COLUMBIAN OPERA HOUSE (R. P. Ham, manager): Gloria Sept. 27; large audience.

MASSACHUSETTS.

WORCESTER.—THEATRE (Rock and Brooks, managers): The City Directory and Baker's Opera co. Sept. 27-28. Business not quite so good as previous week. 29; LOTHROP'S OPERA HOUSE (George E. Lothrop, manager): Sentenced to Death and Lucky Ranch to fair business 26-27. 28; FROM STREET OPERA HOUSE (W. H. Arnold, manager): Hart's Novelty co. and Fields and Hanson's co. to good business 26-27. 28; THE MUSICAL FESTIVAL is engrossing the attention of the entire city this week. The advance sale was larger than ever before, amounting to about \$7,000 in premiums. Manager Lothrop was in the city last week, having just returned from Montreal. Manager Ratcheller spent two days in the city this week. Kate Sprague Chase (Stella Ainsworth) has joined Manager Lothrop's forces.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Baker Opera co. to very large business Sept. 27-28. Hanlon's Fantasma 29, 30; good business.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Danger Signal proved acceptable to a good house Sept. 27. Theresa Newcomb's New Mexico and The Boy Scout 28, 29; fair business. This co. closes at Fall River 30 for three weeks reopening at Nible's Nov. 21. Barry and Fay in McKenna's Flirtation had a large and highly pleased audience 6. The Voodoo 3.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Shadows of a Great City Sept. 27; large house. John Thomas Opera co. 28; small house. They presented the comic opera The Village Doctor fairly well. 29; THE: A handsome photograph of the late James F. Dean has been hung in the theatre by Manager West.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): The Power of the Press Sept. 27, 28; fine performance to good business. The Back Detective 29, 30; fair performance to light houses. 31; MUSIC HALL (Thomas and Watson, managers): Queens 26-27; The Octoroon 28-29; packed houses. 30; BLOU THEATRE (John E. Stokes, manager): Mr. and Mrs. Keener, Nellie Diamond, W. M. Roberts, Sherrin and Montell, Charlie and Tolom, and Tony Lyons. Business good. 31; THE: Harry Rella is looking after the advertising at the New Bijou Theatre.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): Harry and Fay in McKenna's Flirtation Sept. 27; good business. Rosabel Morrison in The Danger Signal 28; large business.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Tuneso amused a large audience Sept. 27. The Hanlon's Fantasma, much changed but as interesting as ever, delighted two big houses 28, 29. Anna Bay gave a pleasing dance 30 to a large audience. Andrew Mack 26 in Irish Loyalty to a light house. 27; THE: Ida Mausey, who has been the Lena in Fantasma so many years, was not with the co., being seriously ill in Boston. She is expected to rejoin the co. in the near future, as favorable reports have been received from her. Mrs. Edward Hanlon is playing her part very successfully during her absence. Managers are cautioned about admitting children under thirteen years of age unless accompanied by adults. There is a law in this State that effect with a penalty of \$500 for violation. The agent of the Parental Home Association was on the war-path in this city 29, and captured boys who hadn't reached the fatal thirteen in both the Academy and Music. The local managers were warned. What are managers going to do about Uncle Tom's Cabin matinees?

LYNN.—THEATRE (W. B. Boynton, manager): Fanny Rice and her new Jolly Surprise co. to fair business Sept. 26. Barry and Fay in McKenna's Flirtation to good business 27. 28; MUSIC HALL (F. C. Chase, manager): A Celebrated Case 26-27 and Under the Gaslight 28. 29; THE: C. W. Cook, manager: Muldoon's Picnic to good houses 26-27. 28; THE: James Grady, of this city and brother of the comedian Jere Grady, has joined James O'Neill's co. John F. McKenna has been engaged as a member of the New England Amusement Co.'s stock co. James F. Sullivan is assistant treasurer at the Lynn Theatre this season. The Eastern Amusement Co. is booking the very best attractions, and the success of the house thus far this season is due only to the untiring efforts of Manager Boynton.

SALEM.—MECHANICS HALL (Andrews, Moulton and Johnson, managers): James O'Neill in Fontenelle to S. R. O. at advance prices Sept. 27. The record-breaker so far this season. It is the finest piece ever seen in this city. Costumes and co. excellent. George Thatcher's Tuneso to S. R. O. Sept. 30. Barry and Fay, as usual, played to good business 29.

ATTLEBORO.—BATES OPERA HOUSE (J. G. Hutchinson, manager): Josephine Cameron in Forget-Me-Not opened the season at this house Sept. 26 to very good business. Andrew Mack and his excellent co. in Irish Loyalty 27 to a good-sized and highly pleased audience. This is Mr. Mack's first appearance before an Attleboro audience, but were he to play a return date it undoubtedly would be to S. R. O.

FITCHBURG.—WHITNEY'S OPERA HOUSE (E. E. Sanderson, manager): The Black Detective Sept. 27; fair audience. The Two Sisters 28 filled the house.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Black Detective Sept. 27; Pablo Roman 28; both to good houses. Gloria 29, full house.

ALBANY.—OPERA HOUSE (E. R. Kerner, manager): Agnes Wallace-Villa in The World Against Her 27.

BRIDGEPORT.—CITY THEATRE (W. W. Cross, manager): Andrew Mack in Irish Loyalty played a fair-sized audience Sept. 27. James O'Neill presented Fontenelle to the largest audience he ever played to in this city 28. The star and the leading members of his support received a curtain call at the end of each act. The drama is very interesting and the scenery and costumes were all that could be desired. GAIETY THEATRE (A. B. White, manager): The management continue to offer good attractions and are well patronized.

MARLBORO.—OPERA HOUSE: Fanny Rice in A Jolly Surprise Sept. 27; capacity of the house. The Black Detective 28; good business; poor performance.

MICHIGAN.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): A Social Session opened the house Sept. 27; good business.

MARINETTE.—OPERA HOUSE (H. Petersen, manager): Our German Ward Sept. 27; good business. 28; THE: Manager Petersen has had a new drop curtain put in the Opera House with advertisements of the principal business houses in the city painted around the margin, and a very fine landscape in the center.

PORT HURON.—CITY OPERA HOUSE (L. A.

Sherrin, manager): A Social Session to a good house Sept. 27.

JACKSON.—HUBBARD OPERA HOUSE (Waldron and Todd, managers): Nelson's World comb. Sept. 27 gave a satisfactory performance to fair business.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): Lincoln J. Carter's Fast Mail Sept. 27, 28, return date, to good houses. The Flower Queen by local amateurs 29-30.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Mme. Janaschek in Macbeth to a fair house Sept. 27. Sousa's Band 6, Bands Across the Sea 7; Fast Mail 11. 12; THE: Mme. Janaschek will close 3 for four weeks, opening again after the Presidential election.

MUSKOGEE.—OPERA HOUSE (Fred L. Reynolds, manager): The Fast Mail 11; Two Old Cronies 4.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): Mme. Janaschek as Lady Macbeth Sept. 27; light business. 28; GRAND OPERA HOUSE (Harry Churchill, manager): Little Tricene 28, 29; good house.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (Joe Dwyer, manager): The Colonel to fair-sized houses Sept. 27, 28. The Dazzler 7.

MEMPHIS.—GRAND OPERA HOUSE (L. Rotherberg, manager): The season was opened by Little Nugget co. Sept. 27; The Colonel 28; both to fair houses. 29; THE: The Grand Opera House will soon have the latest and most modern stage and lighting throughout the house, the contract having already been let. The management are doing everything in their power to make the house popular and attractive, and confidently expect this to be the most prosperous season they have ever had.

WATCHEZ.—OPERA HOUSE (Thomas Hammet, manager): Huntley Comedy co. Sept. 27-28; poor business.

MISSOURI.

MEXICO.—FERIES GRAND (G. L. Ferris, manager): Gorton's Minstrels Sept. 27; fair house.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): A Royal Pass Sept. 27; fairly good house.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Gorton's New Orleans Minstrels Sept. 27; fair business at advanced prices.

JOPLIN.—CLUB THEATRE (Julius C. Miller, manager): Milton and Dolly Sobles in From Sire to Son Sept. 26; poor business; performance satisfactory. A Royal Pass 27; good house. J. B. Glover, Jr., has retired from the management of this house and was succeeded by Julius C. Miller. 28; HAVEN OPERA HOUSE (H. H. Haven, manager): Dark.

MACON.—JOHNSON'S OPERA HOUSE (Harry Moore, manager): The Fast Mail Sept. 27; good business. Alba Heywood in the New Edgewood Folks to a fair house.

ST. JOSEPH.—TOOTILL'S OPERA HOUSE (C. P. Elliott, manager): A. M. Palmer's co. in Alabama to good business. The veteran Standard was greeted with hearty applause. Alexander Salvini presented Don Cesar De Bazan 27; Three Guardsmen 28; strong co., good-sized audiences. 29; THE: Manager Elliott is in the best of spirits, and promises us the cream of the traveling attractions all through the season. There has been some talk of a new modern theatre and hotel here, but I have not "inside" information to impart, consequently am unable to say whether it is "go." Plans have been drawn by MacElrick-R-S Douglas, formerly lessee of Tootill's, but for some years past "on the road," is ahead of The Old Homestead co. this season, and informs his friends here that he will cover about the whole of the United States in his thirty-nine weeks' season already booked.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Marie Hubert-Frohm in The Witch Sept. 27; fair house; performance excellent.

MAKATO.—GRAND OPERA HOUSE (W. O. Ford, manager): J. P. Sullivan in Leaves of Shamrock Sept. 27; delighted a fair-sized audience with his songs and criticisms. May Temple's Gaiety Strife 28, 29. 30; THE: The Dramatic Minstrel is on sale here every Friday morning at Thom's Fruit House.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Robert Downing, who has not been seen here for several seasons, opened Sept. 27 in The Gladiator to the capacity of the house. Gloria 28; large and appreciative audience. 29; BLOU OPERA HOUSE (Jacob Litt, manager): Marie Hubert Frohm made her first appearance in this city as a star 27 in The Witch and made a decided hit. John C. Rice and a co. of average ability played A Keno Affair to two very large houses 27.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. K. Scott, manager): Lew Dockstader's Minstrels Sept. 27-28. The J. C. Opera co. 26-27; good houses. LIT'S GRAND OPERA HOUSE (Frank L. Bixby, manager): The Still Alarm 27-28 opened to S. R. O. OLYMPIC THEATRE (Harry Montague, manager): The stock co. presented a good olio.

MONTANA.

PHILIPSBURG.—MCDONALD'S OPERA HOUSE (A. A. McDonald, manager): Nellie McHenry in A Night at the Circus Sept. 27; fair house; performance excellent.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Reeves' Band to a full house Sept. 27. Nellie McHenry in A Night at the Circus 28; good business.

HELENA.—KING'S OPERA HOUSE (J. C. Remington, manager): Nellie McHenry in A Night at the Circus Sept. 27, 28 to S. R. O.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Margaret Mather Sept. 27-28; immense business.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (Elick and Miller, managers): Cora Payton's co. did big business Sept. 27-28. While Mr. Payton presented his leading lady, Etta Reed, with a \$500 set of diamond earrings, she reports business prosperous.

OMAHA.—BOYD'S THEATRE (Thomas F. Boyd, manager): A Texas Steer Sept. 27-28. Niobe, with the originator of the part, Isabella Coe, in the title role to good houses 27-28. PARNASS STREET THEATRE (W. J. Burgess, manager): A. W. Fremont in 777 did well 27-28. Jeannie Winston Opera co. 3-5.

LINCOLN.—THE NEW LANSING (E. A. Church, manager): The New Lansing in The Hunter gave a good performance to good business Sept. 27. Salvini 28 in Don Cesar De Bazan to a large house. 29; THE: The FURK (L. M. Crawford, manager): Texas Steer 27 to a good house.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Hanlon-Nelson co. delighted a large and very fashionable audience Sept. 27. Shadows of a Great City to good business 28.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Thomas E. Shea Sept. 27-28 to fair business. Lucier's Consolidated Minstrels entertained a big house 28. Rosabel Morrison in The Danger Signal to a large and appreciative audience 29.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Spider and Fly Sept. 27; good business. Gloria 28; well pleased audience. Shadows of a Great City 29; good house.

NEW JERSEY.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The regular season was opened Sept. 27 by Primrose and West's Minstrels before a large audience. The Burglar gave a good performance to a poor house 28.

NEWARK.—MINER'S NEVARK THEATRE (Col. W. M. Morton, manager): The most enthusiastic audience ever in this house was drawn by The White Squadron Sept. 26-27. Stuart Robson in She Stoops to Conquer and The Henrietta 28. 29; JACOBI'S THEATRE (M. W. Tobin, manager): N. S. Wood in Out in the Streets to fair houses 26-27. Edwin Arden in Eagle's Nest 3-8. WALDMAN'S

OPERA HOUSE (Fred Waldman, manager): French Folly co. to good houses 26-27.

HOBOKEN.—ROSE THEATRE (W. S. Ross, manager): A Mile a Minute Sept. 26-27 drew medium audiences. The Police Patrol 28; Carl Hassen's Silver King co. 29. 30; CROWHORN'S THEATRE: A fair variety of acts, evidently pleased the patrons of this house 26-27. Manager Crowhorn gives a free concert by the Vienna Lady Orchestra in the cafe before and after the regular performance.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The Grey Mare Sept. 27; large audience. The Police Patrol 28; business very large. Professor Keller mystified a large audience 29. Sousa's New Marine Band gave an excellent entertainment 27; audience very large.

LONG BRANCH.—BROADWAY THEATRE (Neise Canon, manager): Blind Tom 27; Nona Jollities 28; Rob Roy 29. 30; OPERA HOUSE (George B. Chastle, manager): Buckler-Warren co. in repertoire 3-8.

PLAINFIELD.—MUSIC HALL (J. A. Demarest, manager): Sousa's Concert co. Sept. 27; full house. The Police Patrol to S. R. O. 28.

PATERSON.—OPERA HOUSE: Ada Gray in East Lynne drew fairly well Sept. 26-27. The Burglar 28. 29. PEOPLE'S THEATRE (Joe C. Zeife, manager): Marie Gurney's English Opera co. 26-27; good business. Hart's Big Boston Vaudeville co. 8.

NEW YORK.

BUFFALO.—STAR THEATRE: The sensation of week of Sept. 26-27 has been the production of Reginald De Koven's latest opera, The Fencing Master. The house was crowded. Signor Novelli, the veteran orchestra leader, appeared at 8:30, waved his baton and a delightful overture presaged a success, and the magnificent orchestra of thirty pieces did full justice to the introduction. The plot is laid in Italy

COSTUMES RARE OPPORTUNITY.

Artistic Creations
in Stage Costumes
AT GREATLY REDUCED PRICES.

287 Fifth Ave. I. BLOOM, Manager.

The Eaves Costume Co.

63 EAST TWELFTH STREET,
Carve a stock of over 1,000 costumes adapted for
Historical, Theatrical, Masquerade or Operatic pres-
entations which are offered for sale at low prices,
as can be noted by responsible parties in any part
of the United States or Canada, on reasonable terms.
Special designs prepared. Band, military and so-
ciety uniforms and equipments. Theatrical tights,
shoes, swords, and in fact every requisite for the
stage or for entertainments.
Write, with particulars, for estimates which will
be cheerfully answered.

M. Herrmann, Costumer

Has removed to

29 W. Twenty seventh St., near Broadway.

LAWRENCE SCHOOL OF ACTING.

(Founded 1869.)

106 West 42d Street, New York.

EDWIN GORDON LAWRENCE, Director

Ladies and gentlemen thoroughly and practi-
cally prepared for the professional stage. Class
room, 287 feet, containing fully equipped stage.
Large practice rooms for use of students. A whole
building (three floors) devoted to school purposes.
Graduates of this school have been placed with
Mrs. Rhea, Friends, James O'Neill, The Burglar,
Thomas W. Keene, The World Against Her, etc.
The Director of this school gives no "guarantees,"
but can proudly point to the past. Circular
on application.

ROBIN HOOD Opera Company.

BARNAHEE, KARL AND MACDONALD,
Sole Proprietors.

Address all communications to

(CHARLES EDWARD) HAMILTON,
Business Representative,
Garden Theatre, New York.

"The Greatest Comic Opera Ever Written."

THE MARIE GURNEY ENGLISH OPERA CO.

WITH

THE GYPSY QUEEN

and

H. M. S. PINAFORE.

(an adaptation retaining all the gems from Balfe's
Bohemian Girl.)

EN ROUTE

Marie Gurney is supported by an eminent
company of first-class artists. New and elegant
costumes. Smart dancing specialty artists, and a
powerful chorus.
Responsible managers are invited to send open
dates to this office to MARIE GURNEY, Sole
Proprietor, Mr. Samuel Bryce, Acting Manager.

SECOND ANNUAL TOUR

DANIEL SABEL'S CO.

IN

THE OLD, OLD STORY.

Care KLAU AND ERLANGER,
25 W. 10th Street.

ROSE EYTINGE'S ONLY

School of Acting

121 EAST TWENTY-THIRD STREET,
Bet. Fourth and Lexington Avenues,
NEW YORK.

Ensemble and individual instruction given in elocution and practical stage work.
Actors and actresses coached in special parts.
Plays read, revised and rehearsed.
Amateur performances conducted.

For Sale, 3 GOOD PLAYS

LINCOLN J. CARTER

Author of

THE FAST MAIL

1. A heroic melodrama, strong cast and superb scenery.
2. A drama of human interest, lady star.
3. Sensational comedy drama, lady star, good effects.
440 Ellis Avenue, Chicago, Ill.

MAURICE BAUMANN, Counselor at Law

Member of North Carolina, Rhode Island and
Illinois bars. Twenty years' experience in active
practice. Proprietor of and Attorney for the
CHICAGO SWIFT COLLECTION BUREAU.

General law business and all kinds of collections
in all States and countries. Bonds furnished when
wanted. All correspondence strictly confidential.
Legal opinions given and investments made when
desired by correspondence, etc. All terms reason-
able. References furnished. Offices: Suite F, 133
East Monroe Street, Chicago, Ill.

MANAGERS' DIRECTORY.

THEATRES.

BRADFORD, PA.

THE CHAMBER LUGGERS

Now undergoing complete remodeling, ready
about Sept. 1. Seating 600. Stage 24x30, new scen-
ery by Boston and Landis, Chicago. Strictly first-
class attractions addressed.
WINDFELD SCOTT, Secretary.

CANAL DOVER, O.

THE 4 OPERA HOUSE

Completed Jan. 1, 1924. Ground floor seating 1,200.
Population 1,000, with 6,000 to draw from. Electric
cars pass the house. None but first-class companies
need apply. No cheap or repertoire companies
booked. Now booking for 1924-25.

DESTER AND CO.,
Managers.

CHEYENNE, WYO.

CHEYENNE OPERA HOUSE

Correspondence solicited for booking of first-class
attractions only.
STABLE AND FREEDMAN, Managers.
(Successors to D. J. Rhodes.)

DOTHAN, ALA.

DOTHAN OPERA HOUSE

Capacity, 500. On first floor. On trunk line from
Northwest to Jacksonville, Fla. Population, 1,500.
W. C. FREEMAN, Manager.

DOWAGIAC, MICH.

DECKWITH MEMORIAL AUDITORIUM

Handsome and most complete theatre in the
State. Seating capacity, 500. Electric lights, steam
heat, commodious dressing rooms, stage 24x30x50,
elegant scenery and decorations, everything new.
Population of city, 4,000; tributary population, 20,000.
Will be opened Nov. 25. A few first-class attrac-
tions wanted for next season.
A. R. CANNON, Manager.

ELYRIA, O.

ELYRIA OPERA HOUSE

Population, 1,000. Dates open, Sept. 20.
W. R. PARK, Manager.

LUZEBNE, PA.

HOUGHTON'S OPERA HOUSE

This handsome theatre is centrally located. Has
a seating capacity of 800. Heated by steam and
lighted by gas. Situated only three miles from
Wilkesboro, with 8,000 population to draw from on
lines of D. & W. R. R. and L. V. R. R., with first-
class hotel only one minute from theatre. Holiday
dates open.
A. J. S. HUGHES, Mgr.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 3,000. The only theatre in the city.
Ground floor. Capacity, 1,200.
J. E. WILLIAMS, Manager.

DODGE CITY, KANSAS.

KELLY'S OPERA HOUSE.

Half way between Kansas City and Denver. Good
one night stand. First-class attractions do a pay-
ing business.
W. R. F. SMITH, Manager.

WAUSAU, WIS.

ALEXANDER OPERA HOUSE

Just completed. Entirely new. The attention of
all managers of attractions is called to the fact that
a new Opera House has been built to replace one de-
stroyed by fire last February. Stage 24x30 ft., curtain
opening, 24 ft.; to grooves, 18 ft.; between grooves, 6
ft.; to apron, 3 ft. Seating capacity, 600. Steam
heat. Electric lights. First class orchestra. Seated
with Andrews' opera chairs. Scenery painted by
S. S. Smith and Landis. Want good attraction to open
house any time between Sept. 20 and Oct. 1. For
time and terms apply to
J. E. WILLIAMS, Mgr.

HOTELS, ETC.

ALLENTOWN, PA.

HOTEL ALLEN.

Rates \$2.00 per day. Elevator and all first-class
facilities.
JAMES M. ALLEN,
Proprietor.

BROOKLYN, N. Y.

137 LAWRENCE STREET.

Five minutes from all theatres. Professionals
given best accommodation and attention. The best
of professional references. MR. COSTELLO.

SYRACUSE, N. Y.

THE VANDERBILT

Conveniently located to all places of amusement.
To Members of the Profession: American plan,
\$2.00 per day and upward. European plan, rooms
\$2.00 per day and upward. An elegant cafe has just
been added to this hotel.
J. M. STEE, Proprietor.
Formerly of Cleveland, O., and New York.

WIS.

CHAS. L. LIETZ,

Successor to Helmer & Lietz.

THEATRICAL WIG MAKER

Grease Paints, Powders, Etc. A large
stock always on hand.

129 FORTY AVENUE,
Bet. 12th and 13th Streets, New York

HARRY B. ROCHE

AT LIBERTY

After Oct. 17. Five scenes with A Social Session
Co. Clara tests and light comedy. Address this
office.

PROFESSIONAL CARDS.

5TH - YEAR - 9TH

America's Representative Emotional Actress.

MAUDE GRANGER

In Two Plays.

LENORA AND INHERITED

Assisted by LAURENCE MANNING and company of metropolitan players. A few weeks open in 1924.
EDGAR BAUM, Business Manager.

Address per route

Under the Direction of PROCTOR AND MANNING.

Maude Granger

SPECIAL ENGAGEMENT

A MILE A MINUTE.

Address Mirror.

Adelaide Randall

AS THE OPERA QUEEN WITH JOHN T. KELLY IN NEE OF DUBLIN.

JOHN C. LEACH

DIALECT COMEDIAN.

AT LIBERTY.

Original Hi Sing in Pearl of Pekin. Understudy for Louis Harrison three seasons. Original
Newspaper Reporter in Trip to Chinatown.

ELUCUTION, ACTING, ETC.

PROCTOR'S THEATRE

SCHOOL OF ACTING.

CHARLES LEONARD FLETCHER,
DIRECTOR.

PROCTOR'S THEATRE, 230 ST., NEW YORK

THE ONLY SCHOOL FOR THE STAGE
IN AMERICA. SITUATED IN A FIRST
CLASS THEATRE, GIVING IN-
STRUCTION ON REGULAR
PROFESSIONAL STAGE.

To attempt to teach acting in parlors and small
rooms, as most teachers do, and expect the pupil to
be competent to go on the stage, is absurd. Pupils
can enter anytime. Incompetent persons not ac-
cepted. Circulars. Open throughout the year.
Fall term commences Sept. 5.

Alfred Ayres.

224 WEST 15TH STREET.

Instruction in elocution, orthoepy and the actor's
art.

Twelve weeks' course, that fully prepares the
average pupil for responsible parts.

Misses Rose Coghlan, Alberta Galtin, Adelaide
Fitz Allen, Eliza Warren and many others, are
numbered among Mr. Ayres' pupils.
No stage on which to amuse the pupil and squan-
der his time. Begin with rehearsals when trees be-
gin to grow at the top; when architects begin with
the house and follow with the foundation, and not
fill their stage "business" in the very last thing
and much the easiest thing to learn. He that begins
with rehearsals never gets far; he may become a
dramatic artisan, but never a dramatic artist.
Essentials are never taught by those who do not
themselves know them.

Mrs. Emma Waller

ACTRESS AND ELOCUTIONIST.

Prepares ladies and gentlemen for the stage in
every detail. Successful pupils: Misses Maude
Harrison, Margaret Mather, Kathryn Kidder, Mrs.
Dion Boucicault, Cora Tanner, Selena Fetter,
Stella Teuton, Cora Edgall, etc.

SHAKESPEAREAN READING.
Mrs. Waller has organized a select class for read-
ing Shakespeare and other poets, where the voice,
intonation, and expression of each character is
strikingly defined.

261 West 21st Street, New York.

MRS. D. P. BOWERS'

School of Dramatic Instruction.

Rehearsals at Palmer's Theatre.

Course opens early in September. Applications
should be made at once to STURTEVANT HOUSE,
New York City.

Mr. Harry Pepper

THE VOICE.

ITS PRODUCTION, TRAINING AND CULTI-
VATION.

Pure school of ballad singing taught. Ladies and
gentlemen prepared, coached, etc., for the stage,
opera, concert, etc., both vocally and dramatically.
Vocal Studio, "THE HARDYMAN,"
118 Fifth Avenue, New York.

Benj. W. Anderson

ATTORNEY AND COUNSELOR-AT-LAW.
Business confidential. Collections prompt. Dam-
age cases a specialty on contingent fees. Refer-
ences given when required. Terms reasonable.
40 Ashland Block, corner Clark and Randolph Sts.,
Chicago, Ill.

Eric Pollock

Dr. Bill Co., season 1924-25.

Alice Leigh

Character, Comedy and Dialects. Address Mirror.

Lucile Sturges

The Foresters (Relax). Address Mirror.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder

Permanent address, care New York P. O.

Mrs. Augustus Cook

(Miss Mudge Carr.) Stonewall Co. 1924-25.

Thomas J. Lawrence

Address 16 Gramercy Park, New York.

Frank Colman

The Danger Signal, 1924-25. Address Mirror.

Fanny Denham Rouse

Engaged season 1924-25 by Jacob Litt.

Marie Hilforde

Disengaged. Address care Mirror.

John C. Buckstone

Address Low's Exchange, 437 Broadway.

Grace Sherwood

Jane-Special Co.

Gertrude Conkling

Care of Mirror.

John E. Martin

Characters of Old Men. 705 Byard St., Phila.

Walter Browne

Character Comedian, Baritone; late Savoy, London.
Address Mirror.

Alice Brown

As Elizabeth Leyden in The Witch. 1st Season.

Frederick Webber

Juveniles. 117 West 21st Street.

Harold Grahame

Agnes Wallace-Villa Co. Season 1924-25.

Mr. Beaumont Claxton

Expresses thought and feeling by voice and action.

Marie Bell

Prima Donna soprano, late Carleton Opera Co.

Alex Bell

Tenor. Both care White Smith & Co., 8 E. 17th St.

W. Huil Crosby

With Arthur Rehan. Address Mirror.

Wm. H. Pascoe

Leading juveniles with James O'Neill.

J. D. Murphree

With Alexander Salvini Co. Season 1924-25.

Fletcher Williams

Juveniles and Light Comedy. 211 East 10th St.

Celie Ellis

Mrs. Horton in Dr. Bill.

Etheldred ap Williams

Miss Lucy Schuldt

Leading business. Disengaged. Newark, N. J.

Ernest Bartram

Dr. Bill Company. 1924-25.

Lucille LaVerne

Leads Jos. Haworth, Margaret Mather. At liberty.

Wadsworth Harris

Re-engaged White, M. J. J. Co. Address Mirror.

PROFESSIONAL CARDS.
NOTICE TO MANAGERS.
In cases of
DISSATISFACTION

in Singing and Dancing Soubrettes, I am prepared to fill positions made vacant by same.

Soubrettes and Comedians taught new dances by

ED. COLLYER

46 Clinton Place, New York.

MISS MYRTLE TRESSIDER

SINGING AND DANCING SOUBRETTE.

With Lester and Williams' ME AND JACK Co. 1892-93.

Invites offers for 1893-94. Address as per route.

DIGBY BELL

Address en route.



Address R. I. NUGENT, 2 W. 10th St.

LANSING ROWAN

Address this office.

Edwin A. Barron

CHARACTER COMEDY. Late with Robert Mottell. At Liberty. Address Agents, or MIRROR.

The Original American Whistler

FRANK LAWTON

Fourth South Madison Square Garden. Re-engaged for next Summer. Fifth year with Hoyt and Thomas.

Sigmund B. Alexander

Dramatist. Author of Rhea's play, "Judith" etc. Original plays to dispose of: A Curtain Raiser, Farce-comedy, and Society Drama. Address No. 51 Summer Street, Boston, Mass.

ALFRED YOUNG

Address care the American Academy of Dramatic Arts, 20 East 44th Street.

HELEN VON DOENHOFF

CONTRALTO.

Permanent address, Steinway Hall, New York.

Engagements accepted for Concert or Opera.

Edgar Strakosch

Manager

MASTER CYRIL TYLER.

The Phenomenal Boy Soprano. Address 122 Broadway, care of Abbey, Schoeffel and Grant.

Claude H. Brooke

As BEN GAY in A TRIP TO CHINATOWN.

Hoyt's Madison Square Theatre.

CAROLINE HAMILTON

SOPRANO.

Barnabee, Karl and MacDonald.

Fred. C. Graham

TREASURER AND MANAGER.

AT LIBERTY.

Address MIRROR.

FRANK KARRINGTON

Will be "featured" in the great production,

UNDERGROUND.

Season 1892-93.

CORDIE DAVEGA

The Vendetta.

Address agents.

MME. ELOISE KRUGER

Teacher of Stage, Fancy and Shirt Dancing. Pianist at all private and class lessons. Studio, Rooms 9-10 Studio Bldg., 4 and 6 W. 14th St., N. Y.

J. F. Hayes

With Frank Williams' Co. in 32 P. M.

GORDON EMMONS.

Star and Characterist.

Address MIRROR.

PROFESSIONAL CARDS.
CHARLES W. ARNOLD

BUSINESS MANAGER

THE COLONEL.

Address MIRROR.

FRANCES HARRISON

BOWLINE

in M. B. Leavitt's

SPIDER AND FLY.

Address MIRROR.

1891-92

ROBERT

1892-93

DROUET

LEADING BUSINESS.

EFFIE ELLISER CO.

J. H. FITZPATRICK

THE AUDIENCE CATCHER.

At Liberty. Address this office.

JOURNALISTIC WORK ABOVE PAR.

COLLIN
KEMPER

ADDRESS
THIS
OFFICE.

PLAYING
LIGHT COMEDY
AND
JUVENILES.

With Metropolitan Stock Company for Season of 1892-93.

Josephine Arnot

LEADING BUSINESS.

Address care MIRROR, or per route in the papers

SEASON 1892-93.

LILLIAN LEWIS
LADY LIL.

As DENTATUS THE PATRICIAN in JUPITER-A Bit.

Jas. Aldrich Libbey

Engaged season 1892-93. DIGBY BELL Opera Company. Address 777 8th Ave.

MINNIE SELIGMAN

Address this office.

LOUISE CALDERS

Specially Engaged as Leading Woman, BULLS AND BEARS. Season 1892-93.

Address care MIRROR.

LOUISE BEAUDET

Specially engaged for the production of

PURITANIA

With PAULINE HALL OPERA CO.

Address this Office.

MISS LILLIAN CLEVES

Having postponed her contemplated starring tour, is free to consider offers to play LEADING BUSINESS with male star or in Stock Company.

Address MIRROR.

STELLA REES

LEADING AND EMOTIONAL PARTS.

DISENGAGED.

Address Agents.

ALBERT BRUNING

Care of The Players.

THE COMEDIAN.

R. L. SCOTT

AT LIBERTY Address 14 Broadway

W. STOKES CRAVEN

EUROPE TILL DECEMBER

Address Low's Exchange, Charing Cross, London.

PROFESSIONAL CARDS.
Alf C. Wheelan

Specially Engaged as First

Comedian by Frank

Sanger.

FREDERICK PAULDING

SEASON 1892-93.

LEADING SUPPORT

T. W. KEENE.

Address MIRROR.

AT LIBERTY.

FRANK F. GOSS

Stage Carpenter or Properties.

FIVE SUCCESSIVE YEARS WITH HOYT'S COS.

Address, 109 East 11th Street.

Permanent address, MIRROR.

CHAS. T. ELLIS

In his new Comedy-Drama.

Count Casper.

Address A. H. ELLIS.

Care Klaw & Erlanger, 25 W. 34th Street.

MISS MARBURY

Representing the leading Playwrights of America, England and France.

Manuscripts placed, contracts drawn, orders secured, royalties collected and promptly remitted. Charges moderate. Finest references given in New York, London and Paris. Absolute satisfaction guaranteed. No commission from purchasers. Good Plays Always to be had on Application. Address, 21 W. 24th Street, New York.

HAVE YOUR PLAY TYPEWRITTEN BY Z. & L.

ROSENFELD

29 W. 24th St., 2 Pine St., 2 Broadway, 25 W. 10th St. Telephone 248 Cortland, New York city. Type-written translations made from all languages. Plays and parts typewritten in two hours. Stenographers supplied by hour or day.

ANNIE MACK-BERLEIN

Address 22 Wadsworth Avenue, corner West 16th Street, New York.

HILLIS, Lawyer

675 LASALLE STREET, CHICAGO.

Makes a specialty of theatrical business. Confidential. Prompt. Reasonable. References if required.

FRANCESCA REDDING

and

HUGH STANTON

Time filled. Permanent address, 218 St. Albans Place, Philadelphia.

Mrs. Alice J. Shaw

(La Belle Siffense).

THE WHISTLING PRIMA DONNA

On tour, India, Japan, South Africa and Australia. Address care MIRROR.

C. Garvin Gilmaine

AT LIBERTY.

Juvenile and Light Comedian.

Address this office. Specially engaged for Summer amusements at Congress Hall, Cape May, N. J., two seasons.

W. CUTHBERT SYMNS

Business Manager Disengaged. Address MIRROR.

May Whittemore

At Liberty.

Address this office.

DREW DONALDSON

DUFF OPERA CO.

Permanent address 25 East 21st Street.

Bert Andrus

As Philip Northcote in Kidnapped season 1892-93.

EDWARD VROOM

Address DRAMATIC MIRROR.

PROFESSIONAL CARDS.

Laura Clement

PRIMA DONNA.
MANUELA, in MISS HELYETT.
TIMES—Laura Clement, a very capable actress and singer, resumed her old part of Manuela.
RECORDER—Laura Clement was back in her old place as Manuela, and a very charming Spanish girl she made.
SUN—Laura Clement sang with much more than her usual brilliance.
WORLD—A waltz was admirably sung by Laura Clement.
Address 25 West 24th Street.

NINA BERTINI

PRIMA DONNA SOPRANO.
MANUELA IN MISS HELYETT
"The singing artist of the company is Miss Bertini, whose solo in the third act demonstrated that she has a sweet and well-trained voice, which she has under perfect control. She was vociferously cheered, and acknowledged the compliment with the difficult and pretty cadences and trills."
St. Louis Post-Dispatch, Sept. 10, 1902.
"Nina Bertini as Manuela made a most decided hit, her solo in the third act being most enthusiastically applauded."
St. Louis Post-Dispatch, Sept. 11, 1902.
"Nina Bertini has a sweet voice and knows how to use it. Her songs are encored nightly at the Grand this week."
St. Louis Chronicle, Sept. 11, 1902.

Miss Martinez

LEADING JUVENILES.

Will Mandeville

PRINCIPAL COMEDIAN.

Engaged with Lotta season 1892-93.

KATIE BOSCH

Having completed her vocal studies in Leipzig under Herr F. Rebling, has returned to New York this month, and is

OPEN FOR ENGAGEMENTS
IN
CONCERT OR OPERA
SOUBRETTE ROLES.
Communications should be addressed in care of THE MIRROR.

MAY

BROOKLYN

Address A. P. Dunlop, 25 West 24th St., N. Y.

Fred Frear

MULEY HASSAN

in

TAR AND TARTAR.

Martin Hayden
Fourth Season—Held in Slavery.
Address as per route.

THOMAS R. PERRY

Business Manager.

8 BELLS. Under the management of Primrose and West.

MISS KITTIE RHOADES

In **THE INSIDE TRACK**, and
THROWN UPON THE WORLD.
Address W. R. WARD, Manager.

Rosita Worrell-Crane

Light Opera, Ingenues, Comedy.

Address MIRROR.

Chas. E. Graham

Engaged with

LARRY THE LORD.

Alexander Rule

LEADING HEAVY or CHARACTER.

Season 1892-93. Dancers with James O'Neill in Monte Cristo.

Address 219 East 14th Street.

Miss GRACE GOLDEN

The Fencing Master

MAUDE DE ORVILLE

Liberty. Leads and Juveniles. Address—Lake Ave.

PROFESSIONAL CARDS.

CLAY CLEMENT

And complete company, including Miss Adelaide Pitt Allen.
in
HIGH CLASS DRAMA.
GEORGE L. SMITH, Manager.

ALEXANDER

LEADS

and

CHARACTERS

KEARNEY
The Canuck, and
Parisian French
Dialects Spoken.

DISENGAGED. This office.

AGNES

BURROUGHS

LEADING BUSINESS.

Address MIRROR.

Wilson Barrett

AMERICAN TOUR 1892-93.

All arrangements completed. Wilson Barrett with his extensive repertoire, magnificent scenic productions, and superb company of players will start his third American season at the Park Theatre, Philadelphia, Nov. 7, 1892.

BERT COOTE

Leading Comedian,

ALCAZAR THEATRE, SAN FRANCISCO.

Season 1892-93.

PATTI ROSA

In **DOLLY VARDEN** and a New Play by CHAS. T. VINCENT.
WILL O. WHEELER, Manager.

FRANK M. KENDRICK

With James T. Powers' A Mad Bargain Co.
Address MIRROR.

BRISTOW ALDRIDGE

Late manager The Wages of Sin, Aldridge's 2 Star Specialty Co., etc., etc.
Open for engagement as manager, agent or treasurer. Address

Care DRAMATIC MIRROR office.

MINA GLEASON

Specially engaged to open Oct. 3, 93.

MAY HERNE in CAPT. HERNE, U.S.A.

STELLA PERKINS-MADISON

BOWLINE

In M. B. Leavitt's Eastern Spider and the Fly.
Address MIRROR.

MISS MINNIE CUNNINGGS

AT LIBERTY FOR STAR OR SPECIAL ENGAGEMENTS.
With new attractive plays. Responsible managers only can address THE TOWERS, Elberon, N. I.

JOHN A. HOLLAND

CHARACTERS.

Address 11 West 24th Street, New York.

JOHN JOSEPH ALLEN
Dramatic Author. Napoleon Bonaparte, Cardinal De Retz, and thirty-eight other plays to dispose of.
Address 12 West 17th Street, Chicago, Ill.

WILLIAM E. CORNAN

BUSINESS MANAGER,
Rosabel Morrison's The Danger Signal

PROFESSIONAL CARDS.



BRIM FULL OF FUN!
A new and original comedy in three acts, entitled
JUST FOR A LARK.
Now being written for
DOUGLAS ATHERTON
The Eccentric Character Comedian.
Appearing in his great dual role of Mr. GACEY GEDNEY and ARAMINTY FLOPPINGTON.
Introducing his European ballerina specialty, assisted by Mile. Leontine Delema and Signor LaFarge, Parisian Dancers.
AN ALL STAR CAST.
Special Southern Scenery. Ten Kentucky Jubilee Singers. Plantation Songs and Dances. Magnificent Quaint Costumes.
Address care MIRROR.



HILDA THOMAS

Address NEW YORK DRAMATIC MIRROR.

ADA LEWIS

"Harrigan's Tough Girl."

Harrigan's Theatre, New York.

DAVID BELASCO

Address MIRROR.

Managers, Attention! Do You Want a Utility Man?

C. HUGH BENNETT

At liberty through a misunderstanding.

Address MIRROR.

TYRONE POWER

LORD FRANCIS FARANDOLE in A SOCIETY FAD, under John Russell's Management.

Address Bijou Theatre, or MIRROR.

W. S. HART

Leading Man, Mlle. Rhea's Company, 1892-93.

Address care Five A's, 41 West 24th Street, New York.

Beatrice Norman

AT LIBERTY.

JUVENILE.

Address 225 Wadsworth Avenue, cor. W. 48th Street.

BEATRICE MORELAND

LEADING BUSINESS.

Third Season with Rose Coghlan. At liberty after Nov. 19.

Special engagement for run at Star Theatre.

Address MIRROR.

EMMA VELYN EDITH

POLLOCK

Address MIRROR.

THE LEADING SINGING COMEDIAN.

WILLIAM BLAISDELL

AT LIBERTY.

Address Coleman House, Broadway and 27th Street.

J. M. BUCKNER

Late Business Manager One of the Finest.

AT LIBERTY 1892-93.

Address Taylor's Exchange, 15 W. 28th Street.

LOUIE K. QUINTEN

Specially engaged for **BIDDY**, with Erra Kendall's Pair of Kids Company.

Season 1892-93.

SADIE MARTINOT

AT LIBERTY.

Address this office.

MARGUERITE and MAUDE FEALY

LEADING.

CHILD ACTRESS AND FANCY DANCER.

AT LIBERTY.

Address agents, or 24 West 24th Street.

WRIGHT HUNTINGTON

Jeune Premier.

DICK in IMAGINATION.

FLORIDA KINGSLEY

Boys and Ingenues.

DISENGAGED.

Address agents or this office.

FORGERY!

\$500 REWARD!

The Card published in the dramatic papers, last week, *alleged* to be signed by the *DRAMATIC "COMBINE" OF PHILADELPHIA*, turns out to be a **FORGERY**, several of the Managers' names being signed to the document without their knowledge or consent. This shows to what desperate straits the so-called "Combine" are being put.

THE ITEM has determined to EXPOSE SUCH RASCALITY, and offers a

REWARD OF \$500

For the arrest and conviction of the person or persons who FORGED the names of certain Philadelphia Managers.

RITER FITZGERALD,

Dramatic Editor "The Item," Philadelphia, Pa.

PROCTOR'S THEATRE

West 23d St., near 6th Ave.

A NEW AND RADICAL CHANGE

Season of
1893-94.

of

Season of
1893-94.

POLICY

COMMENCING ABOUT MARCH 1. THIS SEASON.

Books Now Open For

COMBINATIONS and STAR ATTRACTIONS

One Week Only.

PRICES

Lower Floor, Orchestra Circle, Reserved, 50c. and 75c.

Orchestra Sofa Chairs (Front Rows) \$1.00; Fauteuil, \$1.50.

Balcony, Reserved, 50c., 75c. and \$1.00.

Family Circle, Reserved, 50c.; Gallery, 25c.

CAPACITY, \$1,250.00.

Since announcing the new policy, a number of attractions have been booked for 1893-94. To secure time application should be made at once.

All communications to

F. F. PROCTOR,
or FRANK DIETZ

Proctor's Theatre,

New York, or KLAU AND ERLANGER, Authorized Agents.